

M O V I E CLASSIC

October

FILM FASHIONS
BEAUTY and CHARM



MIRIAM HOPKINS
Photographed in
Natural Colors

HOW CLAUDETTE COLBERT CONQUERED HER GREATEST ENEMY

ADOPTABLE



My Secret of Loveliness

Soft Golden Hair

Brings Compliments from My Friends

Sunny golden hair is so softening, so flattering. Brings out all your *natural* hidden beauty. A touch of bloneness adds sparkling vitality and appealing freshness to *your* personality. Gain for yourself the fascinating charm of light golden hair your friends will admire. *Now!* Just rinse with Marchand's Golden Hair Wash.

BLONDES: Rinse dark, faded or streaked hair with Marchand's Golden Hair Wash. Successfully and secretly, Marchand's evenly restores and protects natural golden hues and radiant brightness of real blonde hair.

BRUNETTES: Let Marchand's Golden Hair Wash be the secret of new attractiveness for *you*. Used as a rinse, Marchand's imparts to your hair a delicate sheen—or glowing highlights. Or lightens to any shade of bloneness desired. (Quickly as overnight, if you prefer. Or gradually over a period of weeks or months.)

Start today using Marchand's Golden Hair Wash for more beautiful hair. Purchase Marchand's in the new gold-and-brown package at any drug store.

MARCHAND'S GOLDEN HAIR WASH

TRY A BOTTLE —FREE!

(See coupon below)

A trial bottle of Marchand's Castile Shampoo—FREE—to those who send for Marchand's Golden Hair Wash.

BLONDES and BRUNETTES: Marchand's Golden Hair Wash makes arms and legs as smoothly alluring as the rest of your body. No longer any need to risk "superfluous" hair removal. Use Marchand's to blend with *your* own skin coloring, and make unnoticeable "superfluous" hair on face, arms or legs. Use Marchand's Golden Hair Wash for *your* face, arms or legs!

ASK YOUR DRUGGIST FOR MARCHAND'S TODAY, OR USE THIS COUPON

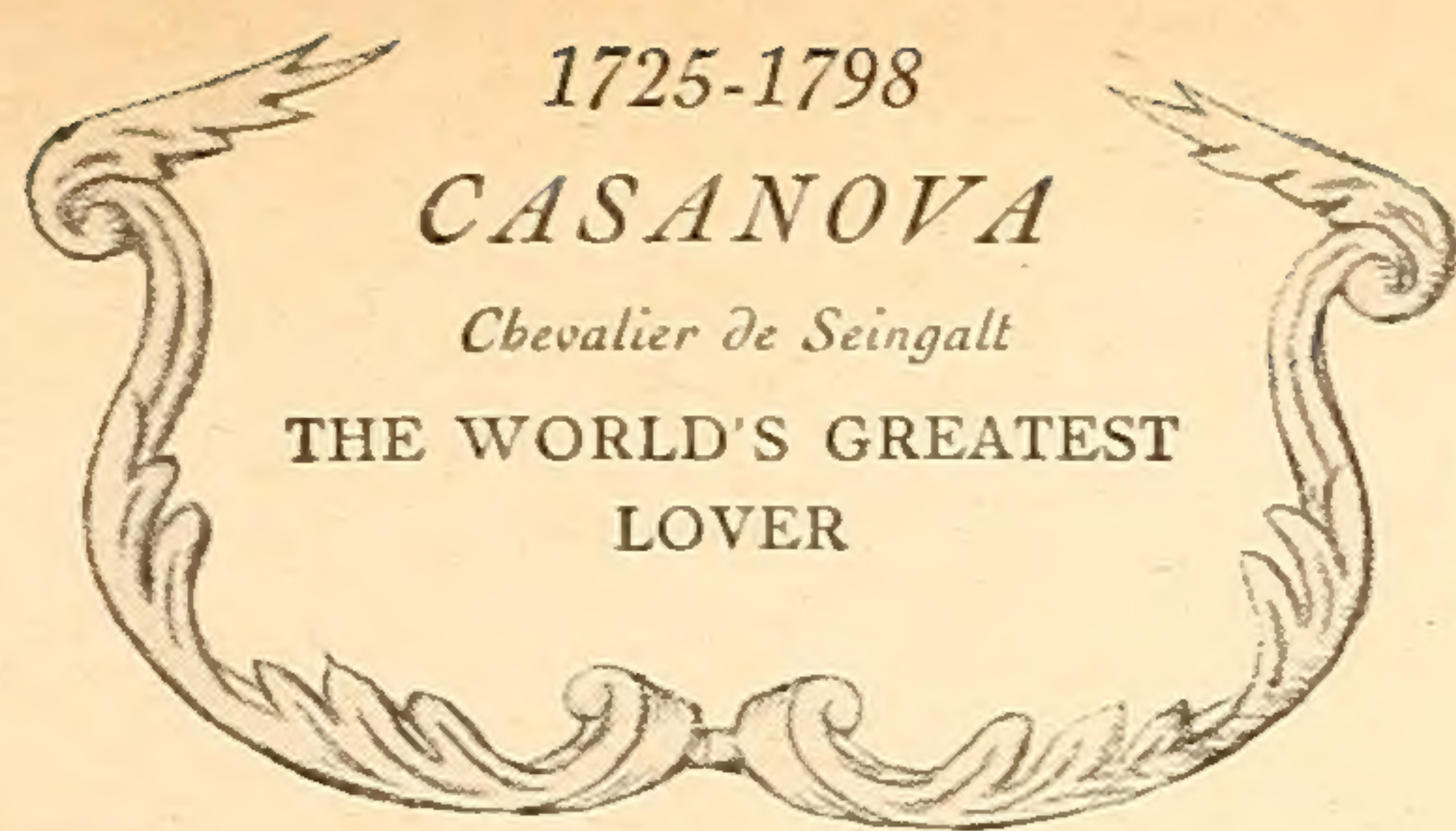
MARCHAND'S GOLDEN HAIR WASH
251 West 19th Street, New York City

Please let me try for myself the **SUNNY, GOLDEN EFFECT** of Marchand's Golden Hair Wash. Enclosed 50 cents (use stamps, coin, or money order as convenient) for a full-sized bottle.

Name _____

Address _____

City _____ State _____ M.P. 1035



Take a tip from **CASANOVA**

HE left a trail of broken hearts from Warsaw to Naples and from Constantinople to Paris, this swashbuckling, diplomatic, engaging soldier of fortune known to history as Casanova. Women high and women low, women brilliant and women dull, all found him fascinating . . . And not the least of his charms was his astonishing fastidiousness. Centuries before halitosis was a household word, he realized that unpleasant breath was a fault that could not be forgiven even in him. Consequently, before he awooing went, it was his habit to chew the leaves of certain fragrant herbs

that would quickly render his breath sweet and agreeable.

If halitosis (bad breath) were an uncommon condition, few would be concerned about it. Unfortunately, however, it is an ever-present threat. Everyone is likely to have it at some time or other for this reason: even in normal mouths fermentation of tiny food particles constantly goes on. Unpleasant odors are released *without the victim knowing it.*

Don't take a chance

Since it is impossible to know when this condition is present, the wise course is to take sensible precautions

against it. The quick, wholly delightful method is to use Listerine as a mouth rinse before any engagement at which you wish to appear your best. Because it is antiseptic, Listerine instantly halts fermentation. Then it overcomes the odors fermentation causes. The breath—indeed the entire mouth—becomes cleaner, purer and sweeter.

Keep a bottle of this delightful mouth wash handy at all times. It is your assurance that you will not offend others needlessly; that you will be welcome.

LAMBERT PHARMACAL COMPANY
St. Louis, Mo.

Listerine puts your breath beyond offense

QUICKLY CHECKS HALITOSIS

Greta **GARBO**
Fredric **MARCH**



"ALL THAT I KNOW... I KNOW BY LOVE ALONE"

The heart of a man called to the heart of a woman. "We love", it said, "and love is all." Heart answered heart. With eyes open to what she was leaving forever behind her, she went where love called...to dark despair or unimaginable bliss. It is a drama of deep, human emotions, of man and woman gripped by circumstance, moved by forces bigger than they—a great drama, portrayed by players of genius and produced with the



fidelity, insight and skill which made "David Copperfield" an unforgettable experience.

**F R E D D I E
BARTHOLOMEW**

(You remember him as "David Copperfield")

with MAUREEN O'SULLIVAN
MAY ROBSON • BASIL RATHBONE

CLARENCE BROWN'S

Production

A Metro-Goldwyn-Mayer Picture . . . Produced by DAVID O. SELZNICK

JAMES E. REID
Editor

LAURENCE REID
Managing Editor

OCTOBER, 1935

VOL. 9 No. 2

MOVIE CLASSIC

EDITED IN HOLLYWOOD AND NEW YORK

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Charles Farrell and Charlotte Henry symbolize the carefree, romantic month of October, as they stroll to work together on the picture, *Forbidden Heaven*. Insiders predict it may be another *Seventh Heaven*

MOVIE CLASSIC is the first film magazine to present a natural-color photograph of Miriam Hopkins, of *Becky Sharp* fame. This month's cover portrait was taken in Hollywood, where she just completed *Barbary Coast*.

W. H. FAWCETT
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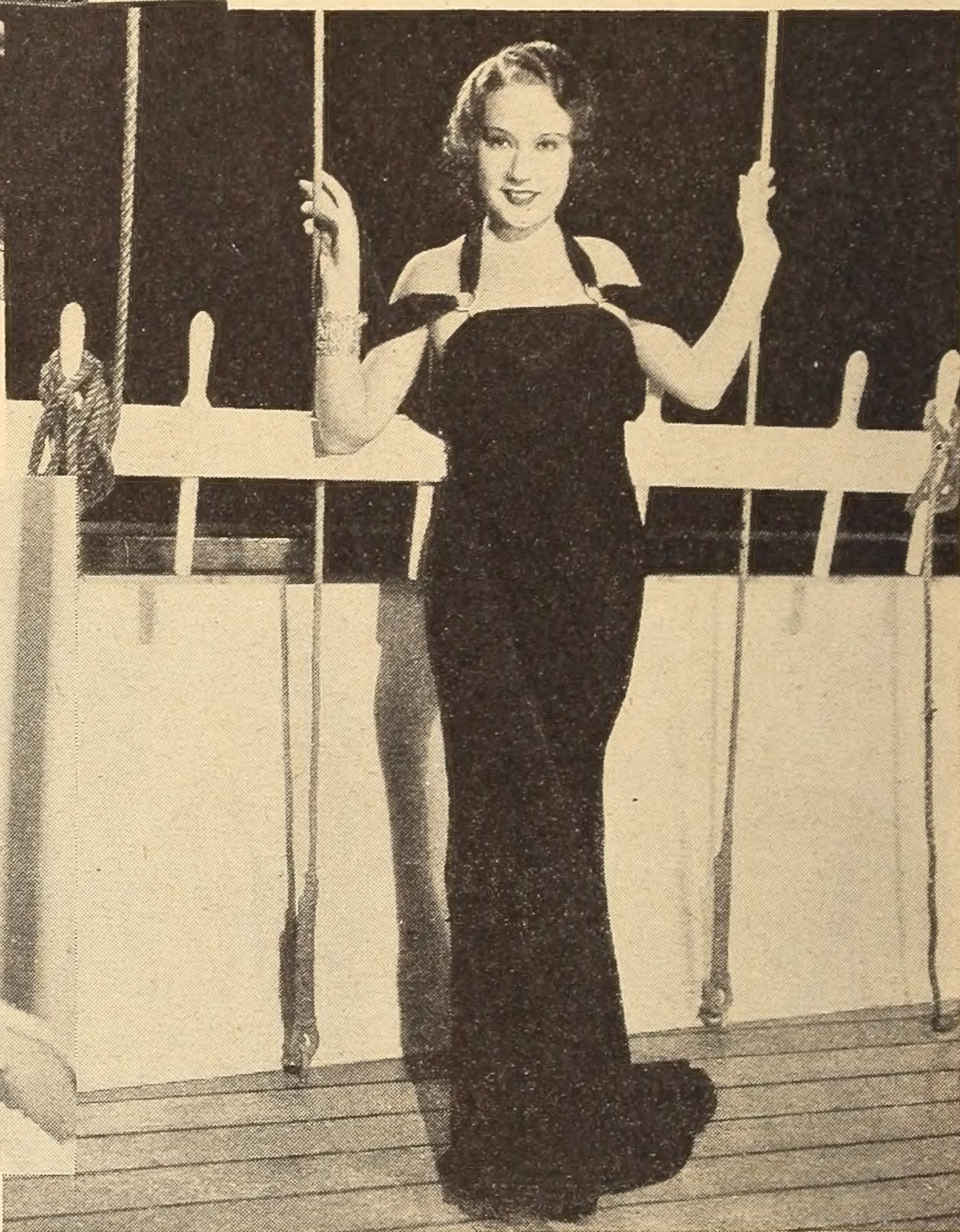
MEMBER AUDIT BUREAU OF CIRCULATIONS

FIRST PREVIEW OF "THE BIG BROADCAST OF 1936"

A Picture With More
Stars Than There Are
In Heaven



Ray Noble's boys play *Why Stars Come Out at Night*



Ethel Merman sings *It's the Animal in Me*. What a song! And boy, what a girl!



There's romance in *The Big Broadcast*! Lovely Wendy Barrie and debonair Henry Wadsworth are the lovers



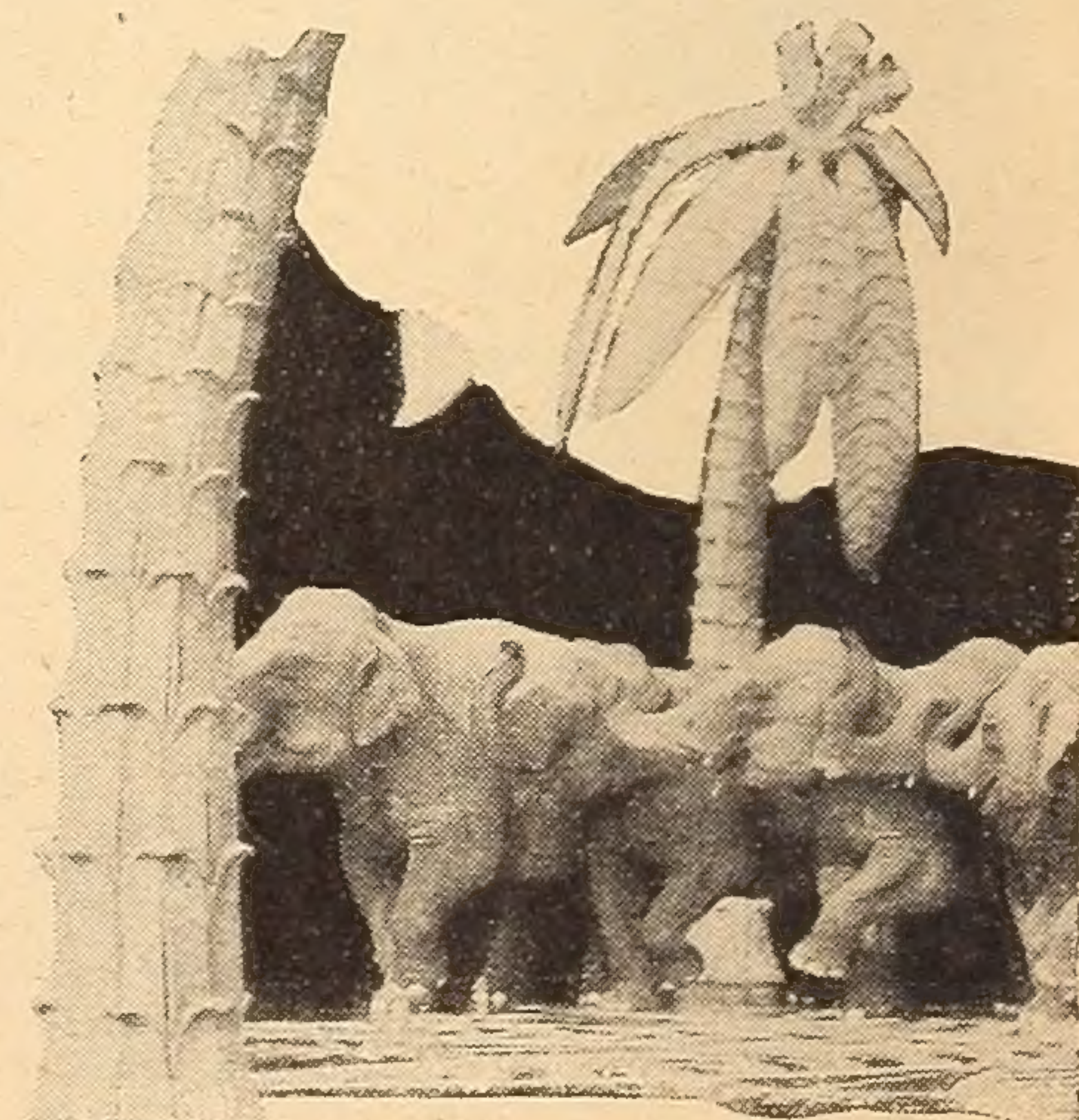
Gracie's forever dropping things! And Georgie *loves* it! And Andy's regusted

(Advertisement)

Movie Classic for October, 1935



Amos does his stuff



Above, you see the

including

Bing Crosby
Burns & Allen
Jack Oakie
Lyda Roberti
Wendy Barrie
Henry Wadsworth
Amos 'n Andy
Ethel Merman
Charles Ruggles
Mary Boland
Sir Guy Standing
Bill Robinson
Jessica Dragonette
Ray Noble & Orchestra



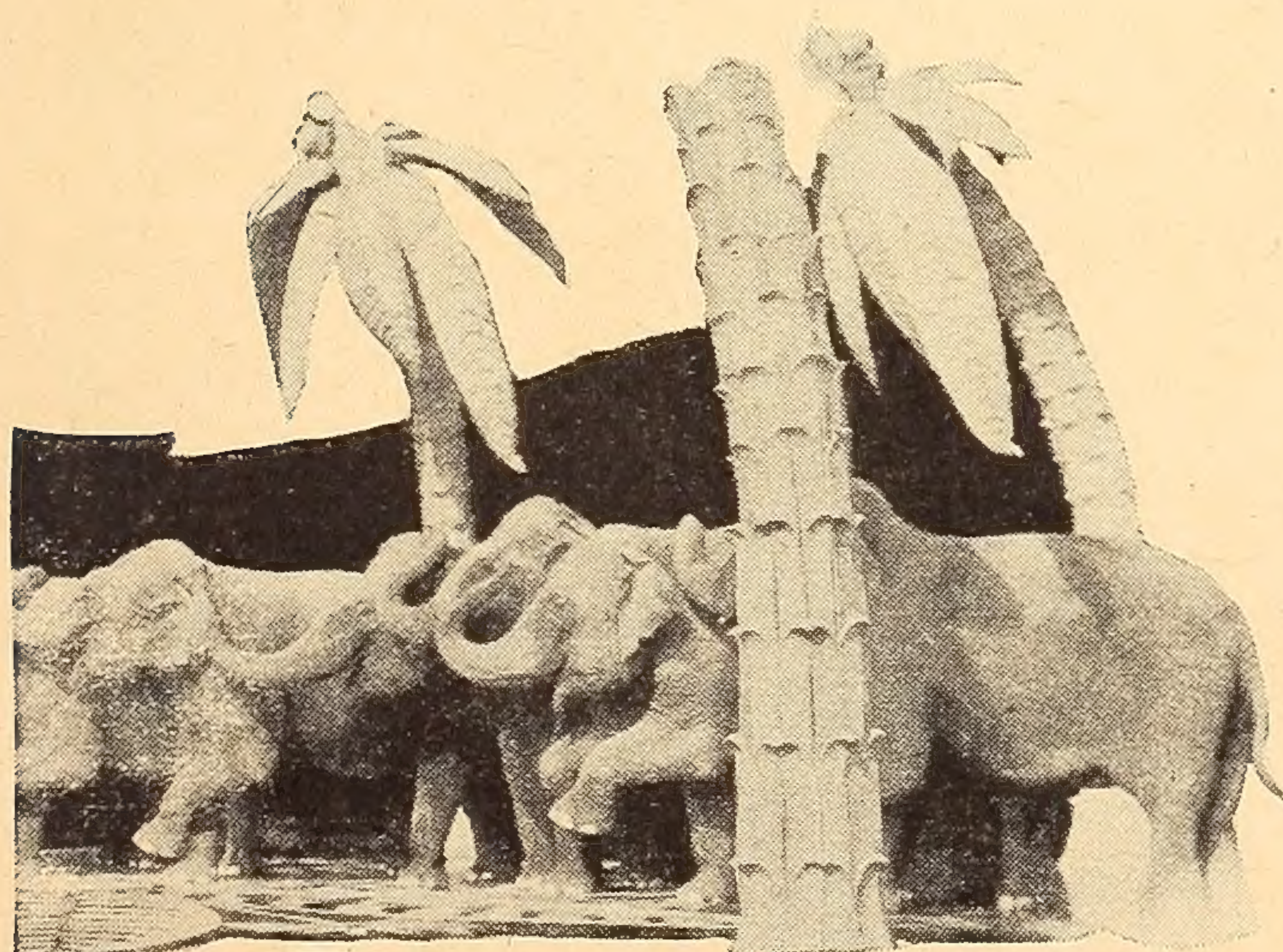
Hot feet and hot rhythm,
—and how Bill Robinson
goes to town! Watch him!



Does mama love papa? That's Charlie Ruggles'
question here. What will Mary Boland answer?



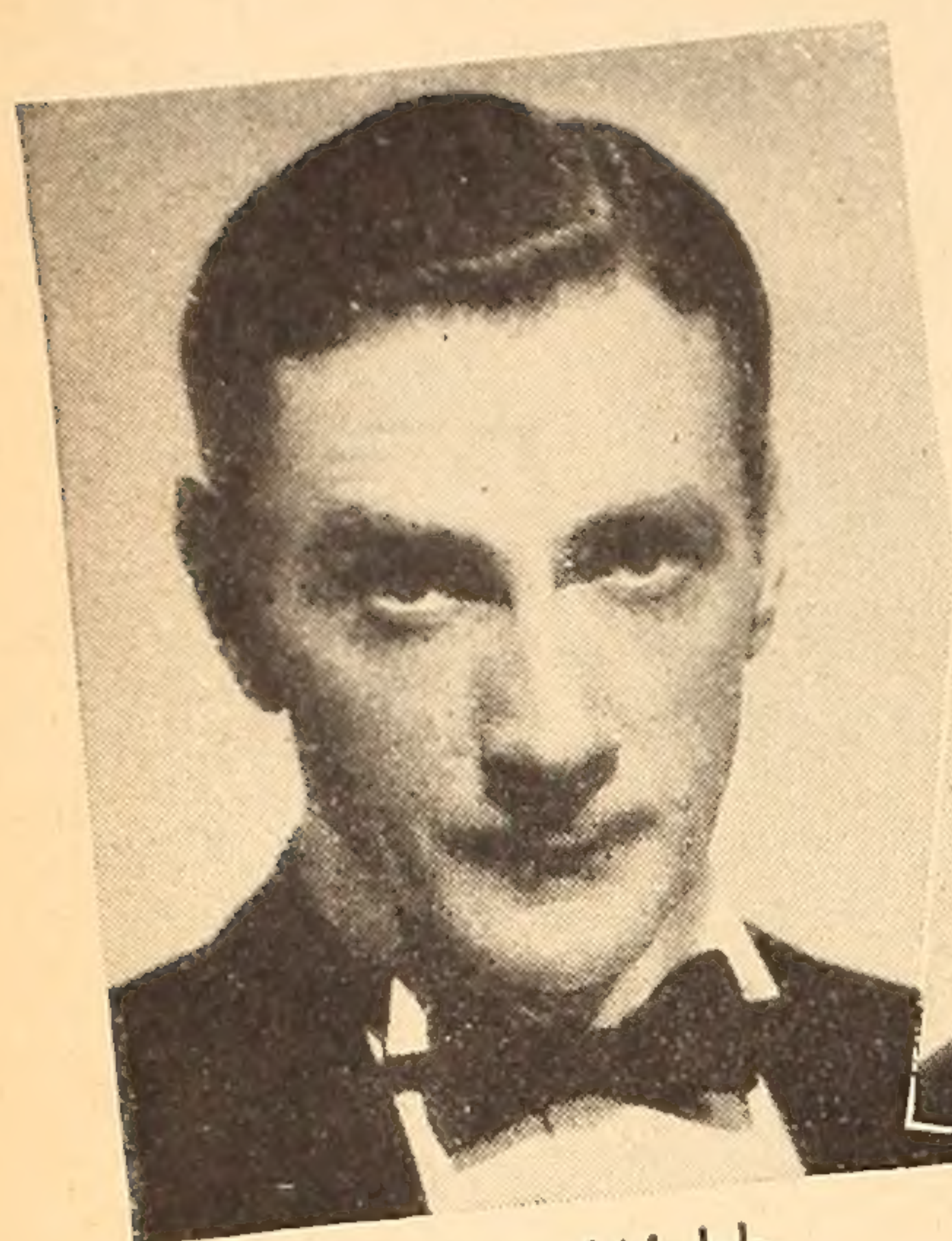
Arms around Henry Wadsworth, Lyda
Roberti still has a kiss for Jack Oakie



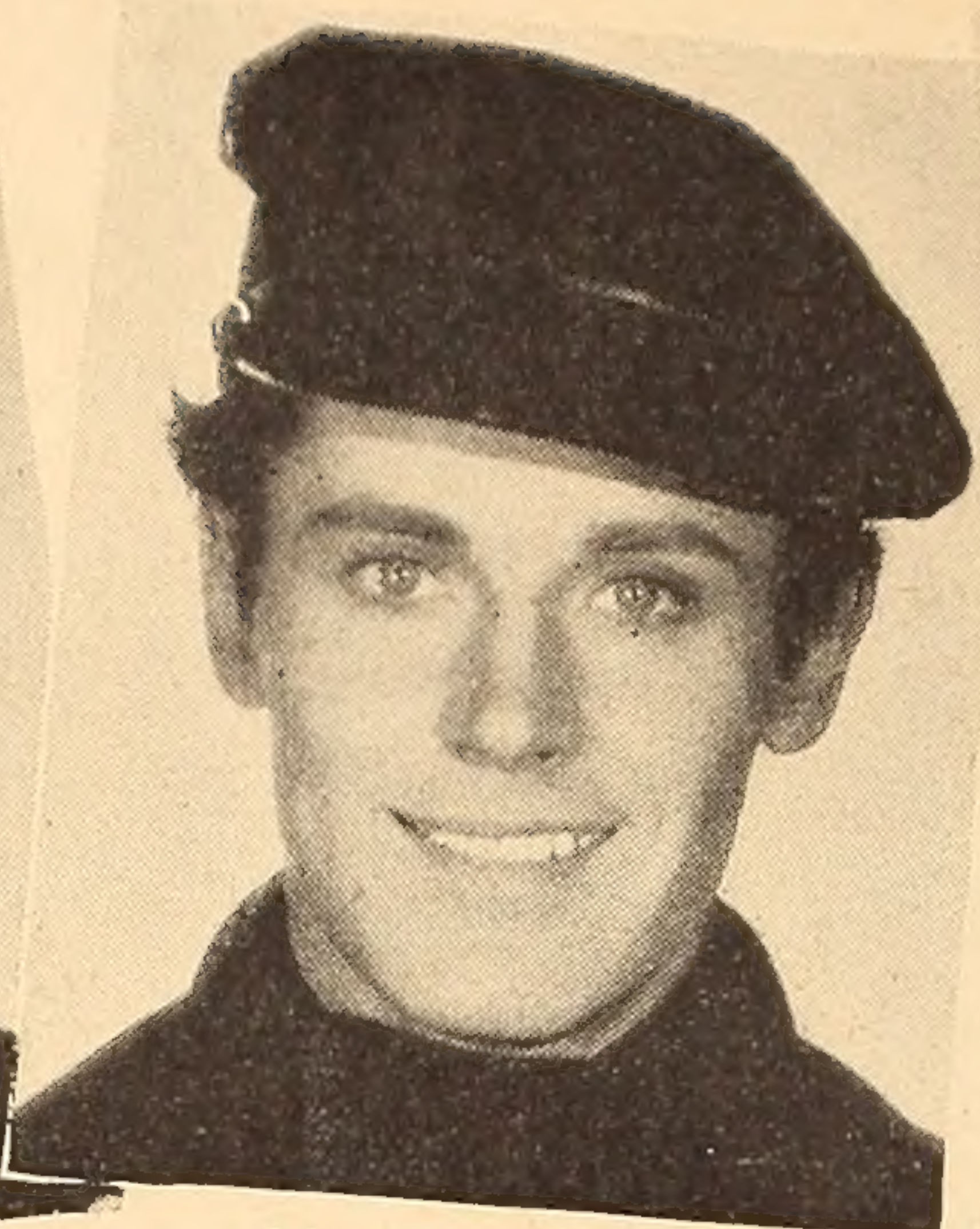
Big Broadcast chorus,—ten tons of it!



I Wished on the Moon is Bing Crosby's hit song in the picture
(Advertisement)



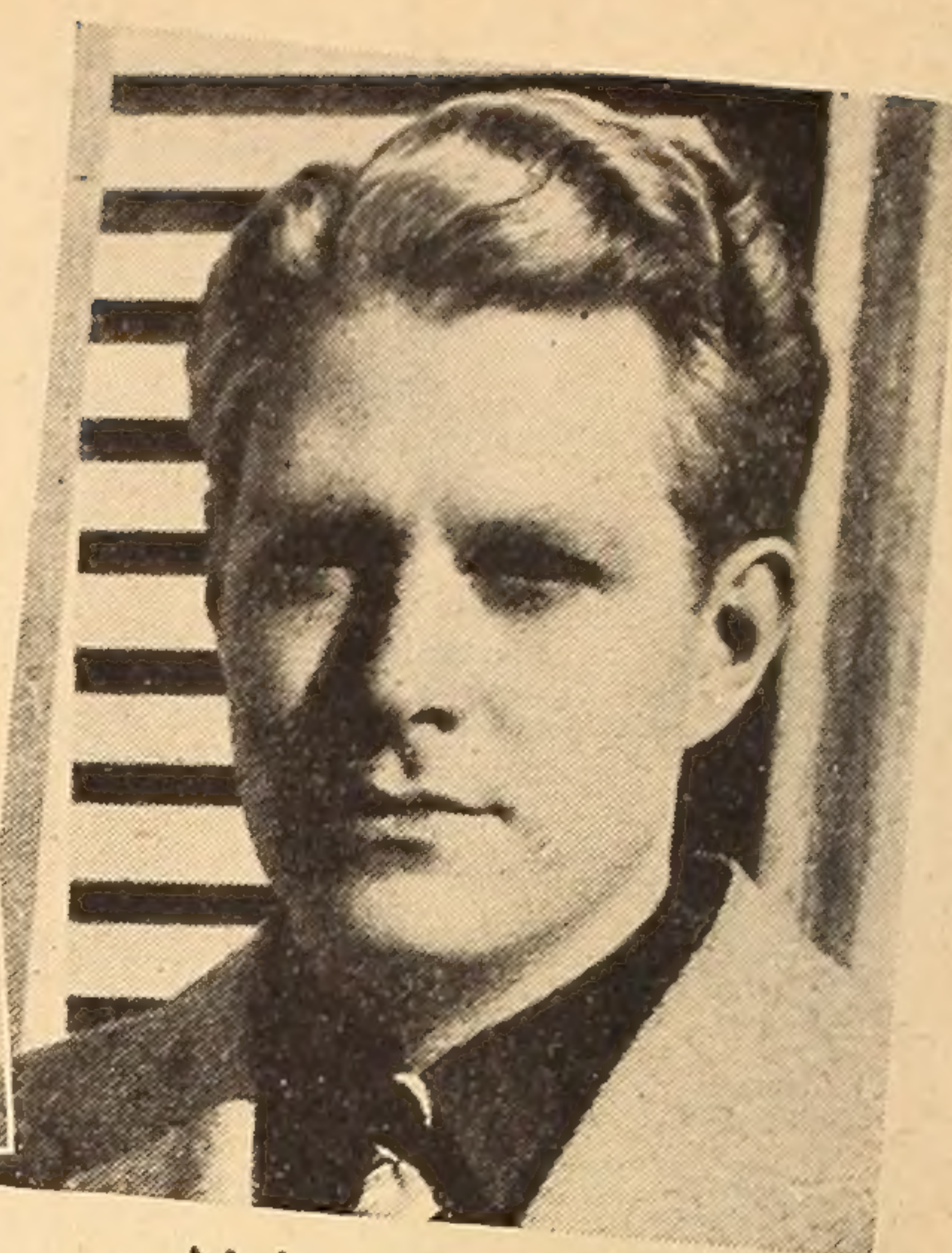
Clifton Webb



Henry Fonda



Nino Martini



Nelson Eddy

Men—and Other News

● INTERESTING men are a'ways good news. So are interesting women. But in Hollywood, at the moment, the male of the species is earning far more headlines than the female.

The star of the hour, beyond any doubt, is Nelson Eddy, M-G-M's blond baritone. Good-looking, a good actor, and a fine singer, he isn't like anyone else on the screen. That's why you like him.

But Hollywood isn't insisting on any duplicate copies of the hero of *Naughty Marietta*—any more than you are. So Nino Martini comes to the screen. He is as dark as Eddy is blond, and has a Latin personality, plus a Metropolitan Opera-radio background. The chances are that he will make good in films. And he won't have to mimic Eddy to do so.

Two months ago, Henry Fonda was just a name—and an unfamiliar name—to most moviegoers. Today everybody is talking about this tall, rugged, appealing chap, who, in his first picture (*The Farmer Takes a Wife*), accomplished the feat of becoming co-star with Janet Gaynor. He's no copy of any other screen actor; he's an original.

Since his first picture, Fred Astaire has had no screen rivals. Now one appears on the scene—namely, Clifton Webb, who used to be his competitor on Broadway. They both used to angle for the same kind of audiences, but they angled in different ways. They will keep on doing that.

● BACK in the not-so-good old days, a leading man was limited as to the types of women he might play opposite. Not so, today. Charles Boyer appears with Claudette Colbert and Katharine Hepburn, two widely different personalities, and makes a hit. Fred MacMurray has appeared with

Colbert, is now appearing with Hepburn, and is making a hit—differently.

Then, because they are *interesting individualists*, there are other new screen actors who are rating headlines. For example, Peter Lorre, now filming Dostoevsky's *Crime and Punishment*. Walter Abel, who left Broadway to play the title rôle in *General Grant* and meanwhile has scored a hit as *D'Artagnan* in *The Three Musketeers*. Michael Bartlett, who sang with Grace Moore in *Love Me Forever* and now is Claudette Colbert's leading man in *She Married Her Boss*. And Errol Flynn, the tennis-playing Irishman, who has drawn the coveted title rôle of *Captain Blood*.

Another member of the male sex of whom you will soon be conscious is Mickey Rooney, the boy actor, who literally romps away with top honors in one of the most-awaited pictures of any year: *A Midsummer Night's Dream*. Here is Shakespeare as you can like it; here is a thrill of a lifetime. Warner Brothers have performed a major miracle in bringing the monumental fantasy to the screen with all the color, all the variety of mood, that Shakespeare put into it. And of all the members of the all-star cast, young Mickey Rooney—as *Puck*, the mischievous—best captures the spirit of the piece.

There are few actresses on the screen today who are capturing interest as these actors are. The outstanding one is Luise Rainer, the Viennese surprise of *Escapade*, who is talented enough and individual enough to go far. So is Tutta Rolf, the practically unannounced sensation of *Dressed to Thrill*. Olivia de Havilland, though young, shows great promise in *A Midsummer Night's Dream*. But aside from these, where are the new girls who should be setting the movie world on fire?

James E. Reid



Sweeping on to new
fame together, three
distinguished play-
ers join hands with
a distinguished pro-
ducer to start the new
season with a pro-
duction of unparal-
leled dramatic force.

The tenderly beauti-
ful story of two who
loved a woman . . .
beyond the hope of
ever loving another!
To one, she was a
dream he could never
realize - - to the
other, a memory he
could never forget!

SAMUEL GOLDWYN
presents

FREDRIC MARCH
MERLE OBERON
HERBERT MARSHALL

in

THE DARK ANGEL

with **JANET BEECHER · JOHN HALLIDAY · HENRIETTA CROSMAN · KATHERINE ALEXANDER**

From the play by **Guy Bolton**

Directed by **SIDNEY FRANKLIN**

Released thru **UNITED ARTISTS**

They're the Topics!

New notes on personalities who are always good news!

● NORMA SHEARER has been on a clothes spree! With her new daughter (Katherine) safely installed in the re-decorated Thalberg nursery and with *Romeo and Juliet* about to go before the cameras, Norma took time off to go shopping. One of her most completely devastating new fall outfits is a sand-colored coat-dress, very slinkily tailored. But the exciting note is the detachable collar and cuffs of Kolinsky fur. On an Indian summer day she can zip 'em off and look coolly unfurred. Smart, these Shearers.

"We're going to see a lot of *gray* and *red* combined this season," Norma told us. "Also a lot of navy, especially in softly finished wools. All the amber tints are going to be better than gold. And the *kilt-pleated* skirts are with us again. If a girl wants to be very *ultra*, she'll have the hemline of her formal frocks curve up in front in a mildly

inverted V. It's the vogue, particularly with draped models."

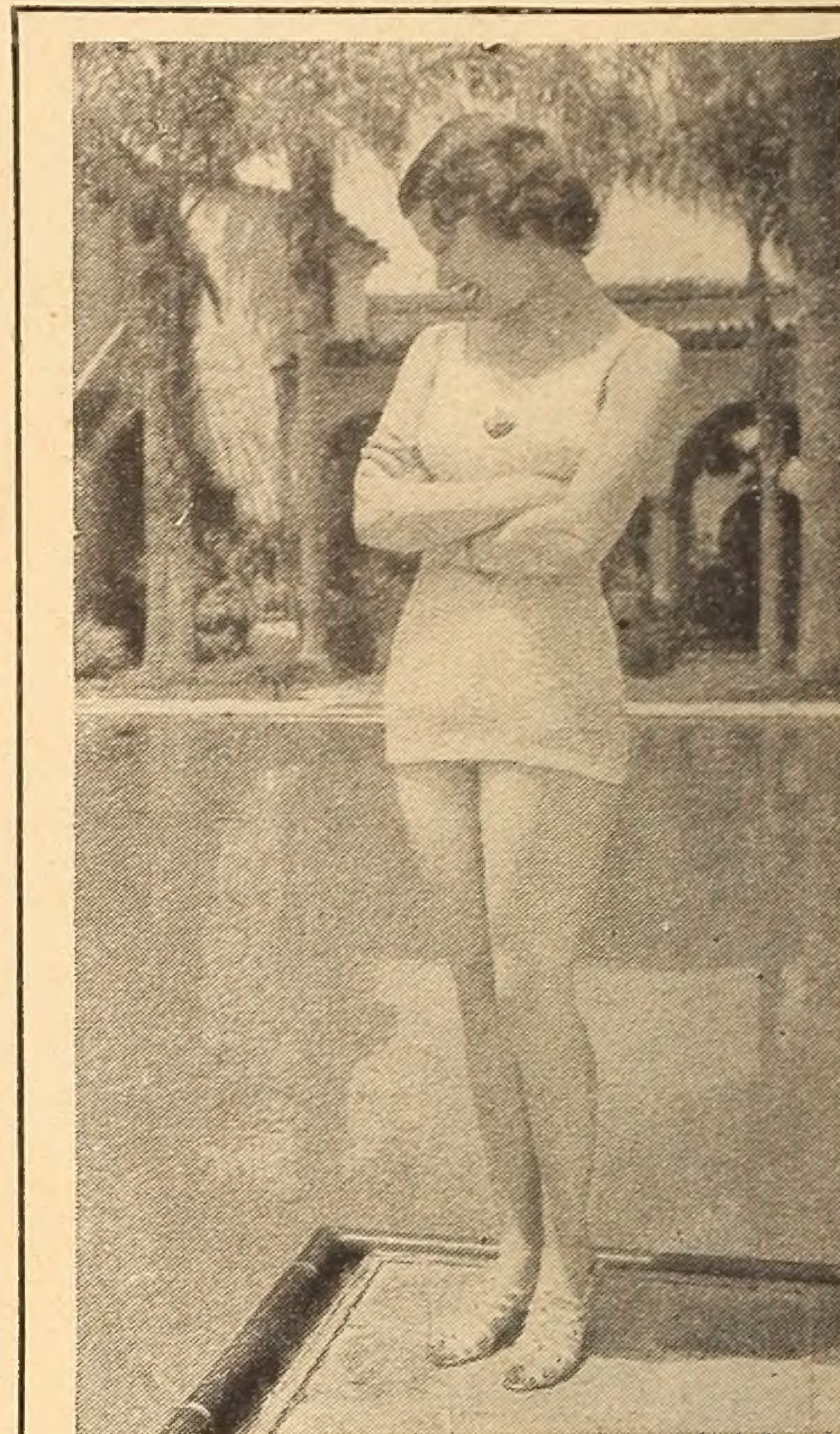
● *Light notes:* Arline Judge was quarantined with a light case of scarlet fever and her friends sent her stacks of children's toys. . . . Why doesn't Mary Brian marry Dick Powell and save the poor fellow? Neighbors at Toluca Lake say that all he does is play the Wedding March on that organ of his. . . . Nelson Eddy caught a fever when he made *Naughty Marietta*. The play fever. He used to be the soul of dignity, but since that picture he's the life of the party. At Ida Koverman's get-together, he did a Greek dance with a water pitcher on his shoulder that caused a near-riot. (P.S. He didn't break the pitcher) . . . Gene Raymond certainly believes in variety. First he takes Connie Bennett to the polo matches, then he beaus a Pasadena deb who owns a Phi Beta Kappa pin. And then he sees Janet Gaynor off to Honolulu. . . .

● JANET, by the way, was far more ill than the reports said after she fell during the early scenes of *Way Down East*. She was in bed for more than a month with a bad brain concussion. Now she has gone to her beloved beach cottage at Hawaii to recuperate, and there will be no swimming or hiking there this time. Shirley Temple, who sailed with her parents shortly before Janet did, told her pal, "I'm going to Honolulu to take care of you, Jan-y." Meanwhile, Rochelle Hudson gets the Break of the Year—taking Janet's place in *Way Down East*, opposite Henry Fonda.

● SHIRTMAKER frocks are no longer stiffly tailored. *Quaintness* is the new note. Ann Shirley, Patricia Ellis, and the whole younger set have them with huge puffed sleeves, shirred fullness in front, and little round necks.

Also, *cotton underwear* is back in vogue after all these years! Not, of course, the kind that Aunt Tiddledee used to wear, but a lovely kind that's as sheer as dawn and all finely stitched. These undies come in heavenly colors like bittersweet and rusticana. Ann Dvorak has her first name embroidered on them. Sylvia Sidney—and any number of others—have gone in for them. Looks like a happy year for the South!

● AND *this is the way new fads are born:* June Knight had a date—with



An opera star with a beautiful figure! Lily Pons, in Hollywood to film *Love Song*, is dazzling the movie colony in a variety of ways

Tommy Lee—she usually does!—but she thought that they were just going to a neighborhood movie, so she wore navy blue satin slacks. But Tommy insisted on going to the fashionable Trocadero to dance. All the women were in full evening regalia. Very swanky. Very décolleté. June was embarrassed to tears and decided that the next time she visited the Troc she'd be dressed as formally as they make 'em. She was! It was two weeks later. *And half the girls on the floor were in satin slacks!!!*

● WITH other experts giving out opinions on the most beautiful women, the most beautiful legs, the best-dressed and so on, one of the film colony's leading beauticians—namely, Jim—has compiled a list of filmites who have the most beautiful hands and nails.

Topping his list are Claudette Colbert, Mae West, Billie Dove, Bebe Daniels, and Evelyn Laye, the English actress.

Would you agree?

● Evelyn Venable is in a SPOT. Poor Evelyn made the mistake of
[Continued on page 58]



Wide World

The two wittiest stars of the screen finally meet! Mae West shakes hands with Will Rogers at a dinner

"PAGE MISS GLORY"

...and you'll find magical Marion Davies in her first picture for Warner Bros.—her finest for anybody!



Look who's Marion's new screen sweetheart... Yessir, it's Dick Powell! And when he sings to Marion he does things to her—and you!

SHE'S back, boys and girls! Back with that glamorous gleam in her eye... that laughing lilt in her voice... that merry, magical something that makes her the favorite of millions.

Of course you read the headlines a few months ago about Marion Davies' new producing alliance with Warner Bros., famous makers of "G-Men," and other great hits. Well, 'Page Miss Glory' is the first result of that union—and it's everything you'd expect from such a thrilling combination of screen talent!

It's from the stage hit that made Broadway's White Way gay—a delirious story of Hollywood's 'Composite Beauty' who rose from a chambermaid to a national institution overnight...

It has a 12-star cast that makes you chuckle with anticipation just to read the names...

It has hit-maker Mervyn LeRoy's direction, and Warren & Dubin's famous song, 'Page Miss Glory'...

It has 'Picture-of-the-Month' written all over it!



Don't think you're dreaming! All these celebrated stars really are in the cast of Marion's first metropolitan production for Warners:—Pat O'Brien, Dick Powell, Frank McHugh, Mary Astor, Allen Jenkins, Lyle Talbot, Patsy Kelly, and a dozen others.



Smart girls . . . our Shopping Scouts! This month they have found new gadgets for the home and items to step up personal beauty that should be welcome news for everybody. Find out from us what is new . . . convenient . . . dependable. And more next month!

NEW SHOPPING FINDS!

****Glory be to heaven! There is a new liquid powder that will remove the curse of a shiny nose for six hours (at least), once you have applied it. Even *our* noses, which happen to be particularly shining ones (perhaps from being news-noses), were caught unawares, and didn't emerge with a glow from morning until night.

And on top of this, it belittles bumps, wrinkles, and large pores. There are seven shades, to give you a choice of complexions ranging from a lovely pale-face to a Florida tan. There is a \$2 size, plus a leatherette-cased purse size at 50c!

****What do you know about a nail polish that won't crack, peel, or fade, will last two weeks, cover nail imperfections, and oil your nails? It shines beautifully, too. What more could any girl ask? It comes in five grand shades, from natural to garnet. And the manufacturer guarantees your 50c back if you aren't satisfied . . . which makes everything perfect.

leave a stain. It comes in cute little packages that you can keep in your purse or office desk, and one of them will stop fifty runs. Which is as good as winning a ball game any day! 25c.

****We're sorry to mention such miserable things as colds, but thought you'd like to know about the new mentholated tissues that are excellent for curing them, easily disposed of, and prevent the spread of germs. There are two hundred and fifty soft tissues in a package, size 8x9 inches. And "cold" weather is coming, you know. Two packages for 45c.

****Do your own dry-cleaning—ten dollars' worth for 65c. This cleaner removes spots, stains, and perspiration odors like magic . . . and it is amazingly easy to use. It is the same kind that is used by many dry-cleaning establishments, and does a fine job of French dry-cleaning. The can contains one gallon of the fluid, and this will clean a carload of clothes!

****Rainy days are coming soon! Which means that you'll want to know about these clever military capes made in rubber and oiled silk. The oiled silk ones fold up into little cases about six inches square, which you can tuck very easily into your purse or keep in your desk for emergencies. The rubber ones fold into slightly larger sizes. The oiled silk ones are transparent, and cost \$3. The rubber ones are \$1. And the colors are very lovely!

****How about a little ovenette all your own, if you live in an apartment so small that you never dreamed of being able to *bake* there? This contrivance bakes and roasts economically and easily over any cooking burner or heating unit. And, what's more, it roasts meats to a turn while consuming only one-quarter of the fuel required to heat an ordinary oven. Plop! you set it on any stove or electric plate, and have an oven . . . for a little over \$2.

****"Drat that run!" How many times have you said that? We've lost count, ourselves! So glory with us in this run-stop liquid that you can apply in a second, that does not stiffen the stocking, and that does not

****Have you ever seen a chair smiling? That's what will happen to any chair in your house, no matter how dirty, when it gets a sponge bath with a foamy new cleaner. It is so simple to use that even a child can do a beautiful job—and instantly. Moreover, it can be used on the finest upholstered furniture—to bring back the original colors, and remove the spots where oily heads or grimy hands have rested. In sizes from 70c to \$1.85.

****Good old food mill! The idea came from France, land of famous chefs, and landed smack in the middle of our best kitchens! With just a few turns of the crank, out come the slickest mashed potatoes, other vegetables, or fruits. It's a helpful gadget for making purées, creamed soups and soufflés. It strains the baby's food, and it saves endless time and labor in making tomato juice, grapefruit juice, jams and jellies. This mill is made of steel and is acidproof and rustproof. \$1.25 buys it.

****And Humpty-Dumpty took a great fall? Well, that was before the days of the new egg cradle, which keeps eggs unbroken and always handy. It fits any electric refrigerator or icebox, and slides in and out like a drawer. It fastens underneath a shelf, thus saving the space that egg boxes or big bowls always take. This cradle uses space that's often wasted. 45c.



Two Hollywood shopping scouts are Claire Trevor and Marion Clayton—seen in the Assistance League shop

GOING SHOPPING is what we like to do best—and we're sorry we can't undertake any shopping commissions for you. But we *can* tell you what to ask for by name—if you want to go shop-scouting on your own for any of the things mentioned above. Just address: Shopping Scouts, MOVIE CLASSIC, 1501 Broadway, New York City—enclosing a stamped self-addressed envelope for reply.

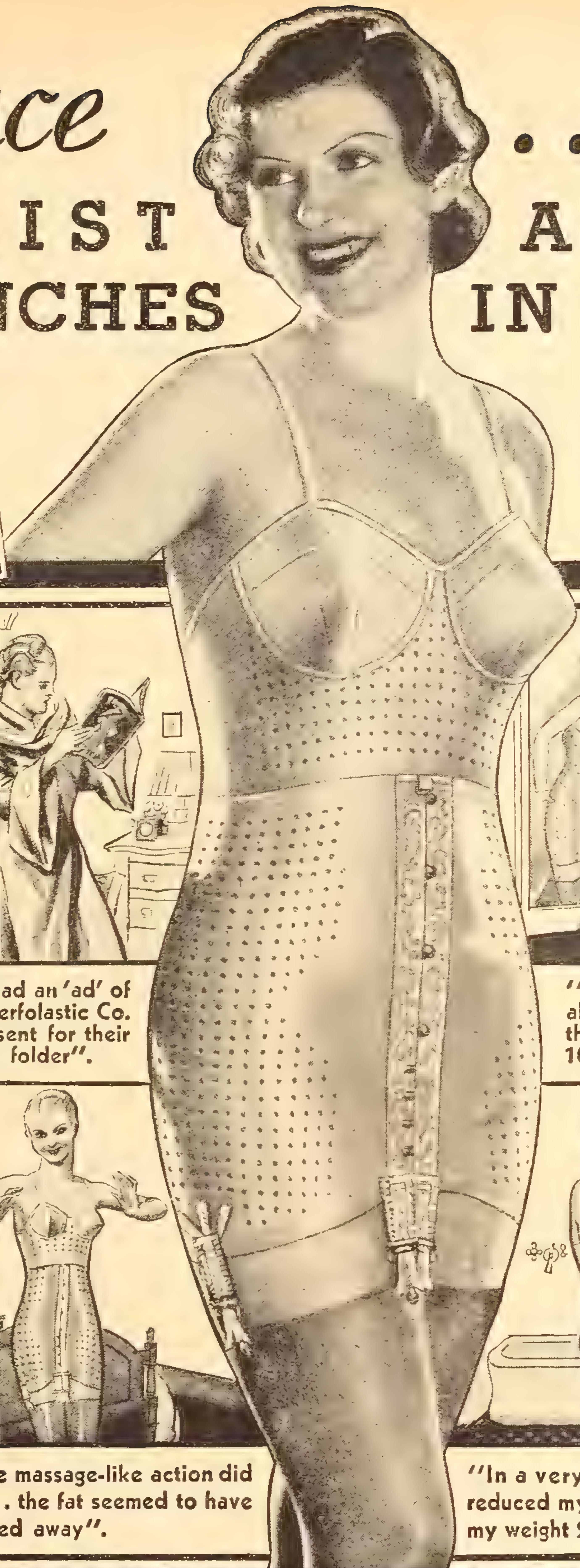
Reduce








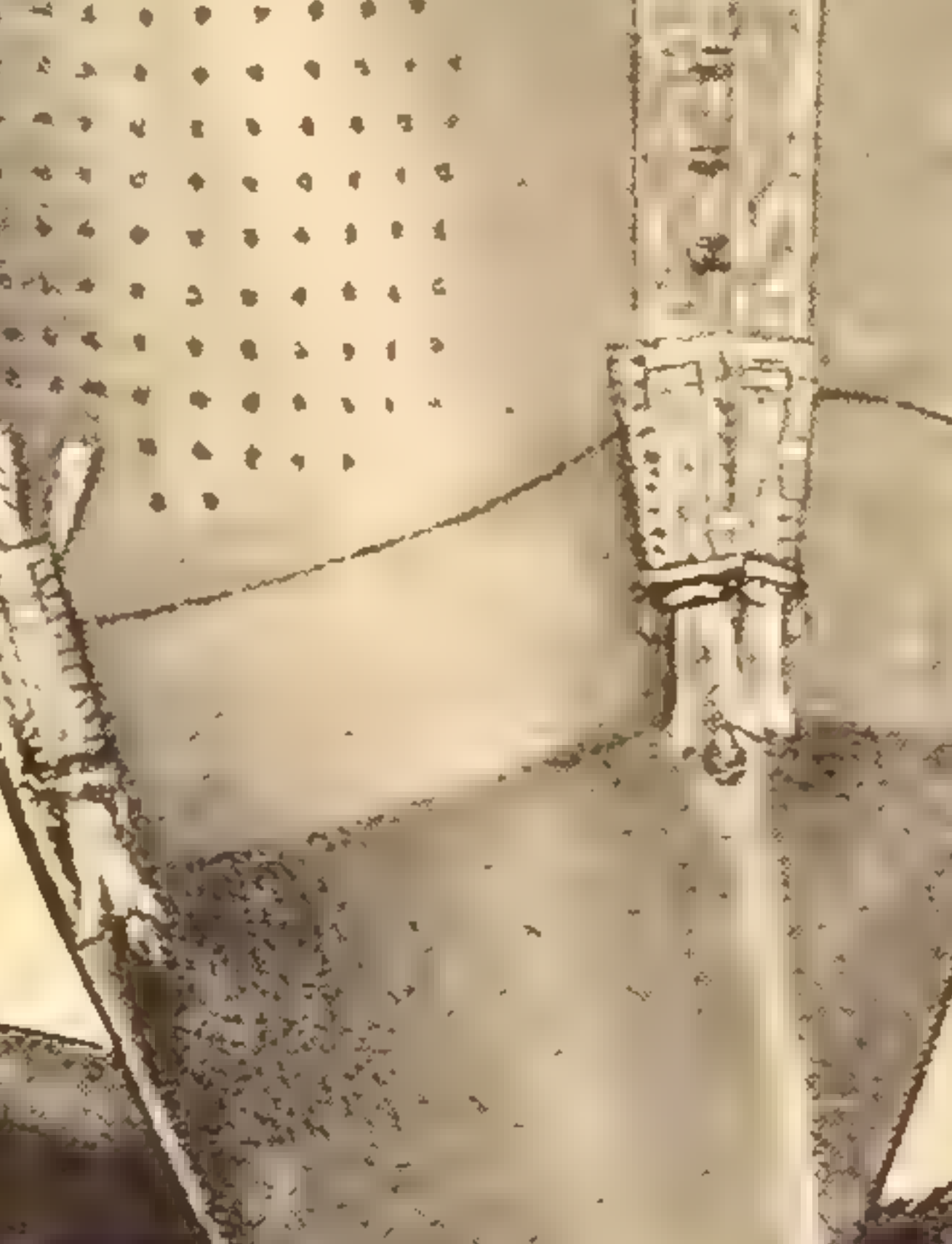
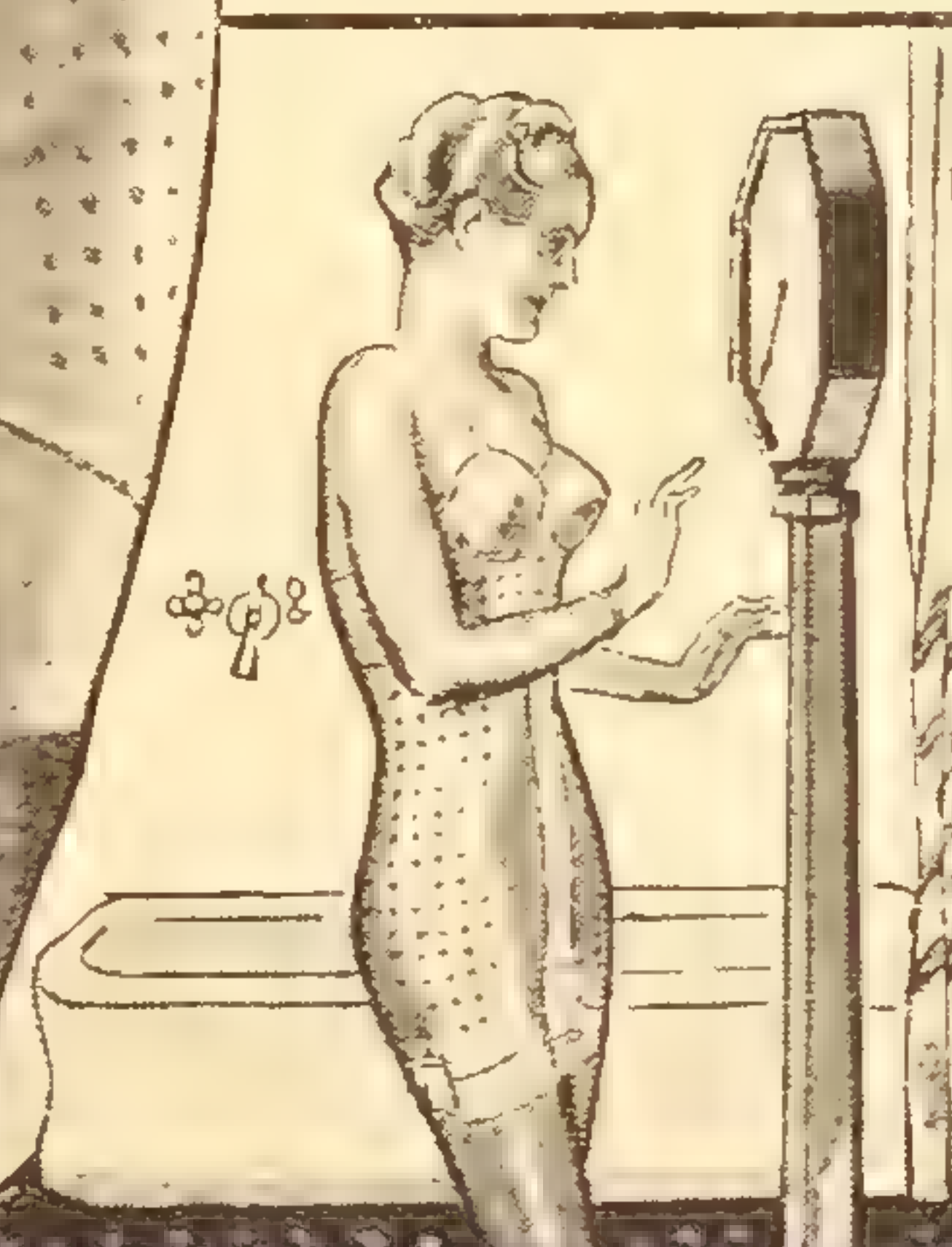

your WAIST AND HIPS

THREE INCHES IN TEN DAYS

with the
PERFOLASTIC GIRDLE
or it won't cost
you one cent!

Read how
Miss Jean Healy
reduced her hips
9 INCHES!



				
<p>"Why Jean! What a gorgeous figure, how did you get so thin?"</p>	<p>"I read an 'ad' of the Perfolastic Co. and sent for their FREE folder".</p>		<p>"They actually allowed me to wear the Perfolastic for 10 days on trial . . .</p>	<p>"and in 10 days, by actual measurement, my hips were 3 INCHES SMALLER".</p>
				
<p>"I really felt better, my back no longer ached, and I had a new feeling of energy".</p>	<p>"The massage-like action did it . . . the fat seemed to have melted away".</p>		<p>"In a very short time I had reduced my hips 9 inches and my weight 20 pounds".</p>	<p>"Jean, that's wonderful, I'll send for my girdle today!"</p>

You can TEST the Perfolastic Girdle and Brassiere for 10 days . . . at our expense!

DOES excess fat rob you of the grace and charm that should be yours?

■ Has unwanted flesh accumulated at waist, thighs and diaphragm in spite of all your efforts to retain that girlish slimness? Then you will rejoice over the marvelous Perfolastic Girdle and Uplift Brassiere that reduce hips and waistline inches without effort . . . simply by their beneficial massage-like action.

Safe! No Diet, No Drugs, No Exercises!

■ The wonderful part of the quick Perfolastic method is its *absolute safety* and *comfort*. You take no drugs . . . no exercise

. . . you eat normal meals . . . and yet we guarantee you will reduce at least 3 inches in 10 days or it will cost you nothing! We can dare to make this startling guarantee, because we have tested the Perfolastic Girdle for many years.

Reduce ONLY Where You Are Overweight!

■ The Perfolastic Girdle kneads away the fat at only those places where you want to reduce. Beware of reducing methods which take the weight off the entire body . . . for a scrawny neck and face are as unattractive as a too-fat figure.

You Need Not Risk One Penny!

■ You can prove to yourself that these marvelous reducing garments will take off at least 3 inches of fat from your waist, hips and diaphragm or no cost!

PERFOLASTIC, INC.

41 EAST 42nd ST., Dept. 710 NEW YORK, N.Y.
Without obligation on my part, please send me FREE booklet describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your 10-DAY FREE TRIAL OFFER!

Name _____

Address _____

City _____ State _____

Use Coupon or Send Name and Address on Penny Post Card



*Why doesn't
it **EVER**
ring?*

WHAT wouldn't she give to hear it ring? To hear a girl friend's voice: "Come on down, Kit. The bunch is here!" Or more important: "This is Bill. How about the club dance Saturday night?"

• • • • •

The truth is, Bill *would* ask her. And so would the girls. If it weren't for the fact that underarm perspiration odor makes her so unpleasant to be near.

What a pity it is! Doubly so, since perspiration odor is so easy to avoid. With Mum!

Just half a minute is all you need to use Mum. Then you're safe for the whole day!

Use Mum any time, *even after you're dressed*. For it's harmless to clothing.

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HOLLYWOOD'S Heart Problems —and Yours

If you had a promising future—and love came your way—which would you choose? Olivia de Havilland has a sane answer!

BY MARGARET DIXE

SHOULD a girl dodge romance if she is planning a career? There are seven million girls in the United States seeking the right answer to that problem. So many new, fascinating fields of work are open to them today—but the age-old desire to love and be loved is pulling them in another direction. Which way to go?

"Personally, I'm going to take the middle course!" says Olivia de Havilland, that lovely eighteen-year-old brunette who had never appeared before a movie camera until she won the coveted rôle of *Hermia* in Max Reinhardt's production of *A Midsummer Night's Dream*—and now is on her way to stardom, with *Captain Blood* her next picture.

"You see," explains the pert, alert, and thoroughly loveable Olivia, "careers in Hollywood are no different from what they are anywhere else. You have to study to make good just as you do in any other job, any other place. You have to keep the strictest kind of hours so that you'll be at your best—and, most of all, you have to be able to say 'No!'"

"You have to 'No' yourself to begin with. If a girl tries to play a lot at the same time she is building a future for herself in her work, she makes a hash of both her

work and her play. I've had to draw the line on going out nights during the week, no matter how attractive the invitation may be. It isn't always easy, I can tell you! But if I do go



Only eighteen—and already stepping along to stardom—Olivia de Havilland says: "I'm subduing my romantic inclinations . . . for a specified time"



Olivia de Havilland and Dick Powell share a heart problem in *A Midsummer Night's Dream*. And there are also rumors of an off-screen romance

"Saturday evening I have a whirl. I usually go dancing because I adore that. And on Sunday we go on picnics or long hikes and have an informal party at somebody's house in the evening. But Monday morning I pull the curtain down on the weekend. I forget it completely. I put the accent on work now, and the soft-pedal on romance. I won't mix the two together! A man forgets even his best beloved when he becomes engrossed in his job. A woman has to learn to do the same thing.

"Naturally, some day, when the career has had time to develop a bit, I hope to put the accent on romance. I want a home and a marriage that is a marriage. Not just one of these if-I-don't-like-it-I'll-get-a-divorce arrangements. I want a husband with plenty of character who can browbeat me if it's necessary. (And I like nothing better than a good rousing argument!) If a man has ideas, I am willing to learn from him. And I hope my husband won't be an actor; I'd much prefer him to be in some business I know nothing about so that marriage to him will open up a whole new field of interest.

to some middle-of-the-week party, I'm so tired the next day that I can't settle down to business. And I find my mind wandering off to what that nice boy said the evening before—and wondering whether or not he meant it—just when I need to be most alert in my lines . . .

"Naturally, you have to have *some* social life. You'd get as stuffy as a bat if you stayed at home all the time. That's why I intend to take the middle course. Some girls—and they're good looking and interesting, too—feel that they simply have to devote every minute to careering. Then, after they have made good, they suddenly wake up to find themselves so hungry for romance that they snatch at the first man who comes along. And if they make as much of a success of marriage, it's just dumb luck. They didn't really prepare for a permanently happy ending. And, usually, they don't find it.

● "NOW I have it figured out this way: Right at present the career is the most important thing in my life. I might never have an opportunity like this again and I realize that I ought to make the most of it. *So I'm subduing my romantic inclinations! I have simply made up my mind that I can control my emotions for a specified time . . .*

"If I'm not wanted at the studio on Saturday afternoon, I like to swim or go riding. Working in the movies is something like an office job, you know. You spend three quarters of your life indoors in a place that is artificially lighted. Consequently, you doubly appreciate any outdoor activities and if you can find a man who enjoys the same sports you do, it's great.

● "IS THERE someone now? Ye-es . . . But it will be a long, long time before there is any wedding. There is nothing 'settled' between us. In fact, he has been away for a year. I've known him all my life. I know his family and background and all. That's essential, don't you think so?" asks Olivia.

It is so essential that I would like to underscore it a dozen times. Olivia's whole plan is wonderfully sound, right up to and including that last statement!

Know everything you can about your man. Unfortunately, few girls bother about research when romance comes along. Even trained business girls, who would not think of going into a business deal without knowing all about it, consider it "noble" to take a man at face value alone. I can't begin to tell you the grief that attitude has caused.

To make a real success of marriage, it is absolutely necessary for a girl to have high standards of her own and to test the boy's. Is he honest? Is he kind to his people? Is he thrifty? *Have she and he at least four big interests in common?*

Marriage vows are supposed to make a girl and boy one—and isn't it wise to find out all you can about the person who is to be your other half?

That's where a girl who has worked out a career first has such advantage over other [Continued on page 69]

"Where have you been all my life?"



{Intimate conversation of a lady with herself}

"I'VE been doing nasty things to my palate with bitter concoctions. I've been abusing my poor, patient system with harsh, violent purges. The whole idea of taking a laxative became a nightmare. Why didn't I discover you before . . . friend Ex-Lax. You taste like my favorite chocolate candy. You're mild and you're gentle . . . you treat me right. Yet with all your mildness you're no shirker . . . you're as thorough as can be. The children won't take anything else . . . my husband has switched from his old brand of violence to you. You're a member of the family now . . ."

Multiply the lady's thoughts by millions . . . and you have an idea of public opinion on Ex-Lax. For more people use Ex-Lax than any other laxative. 46 million boxes were used last year in America alone. 10c and 25c boxes in any drug store. Be sure to get the genuine!

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they fight.. AS YOU DO.. for the right to love!

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BLAZING SPECTACLE OF TODAY TORTURE
THE BEAUTIFUL AND THE DAMNED!

See this man and woman living *your*
dreams, *your* despairs. Fascinated . . .
behold the raging spectacle of hell *here*
and *hereafter* . . . of Inferno created by
Man and Inferno conceived by Dante!
This drama blazes with such titanic
power that IT WILL BURN ITSELF INTO
YOUR MEMORY FOREVER!

FOX FILM PRESENTS

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SPENCER TRACY • CLAIRE TREVOR • HENRY B. WALTHALL • ALAN DINEHART

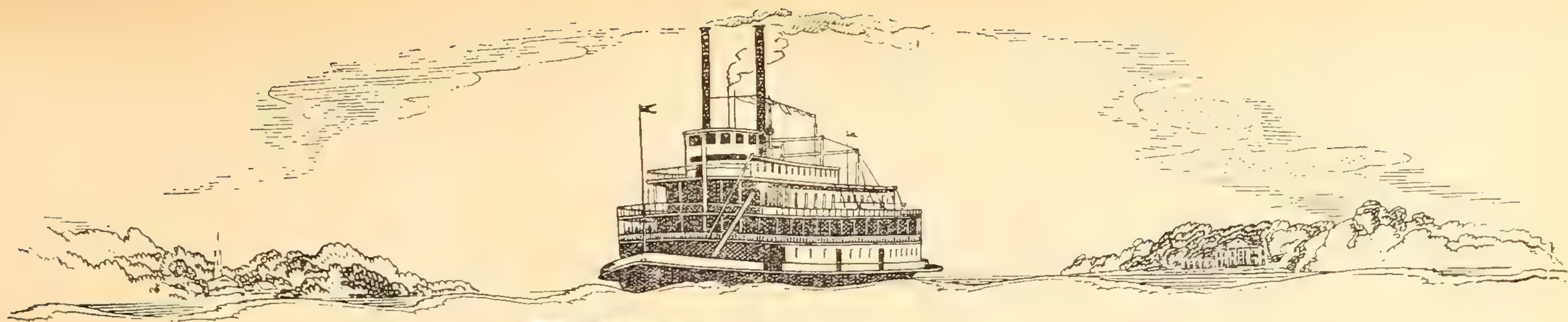
Produced by Sol M. Wurtzel Directed by Harry Lachman

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the Lake of Flames—struggling in the Sea of Boil-
ing Pitch—toppling into the Crater of Doom—
wracked by agony in the Torture Chambers—
hardening into lifelessness in the Forest of Horror!
Plus the most spectacular climax ever conceived!

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TODAY'S NEWS . . . ETERNAL WITH ITS CHALLENGING TRUTHS!



Will ROGERS

in his greatest picture

'STEAMBOAT ROUND THE BEND'

ANNE SHIRLEY • IRVIN S. COBB • EUGENE PALLETTE • STEPIN FETCHIT

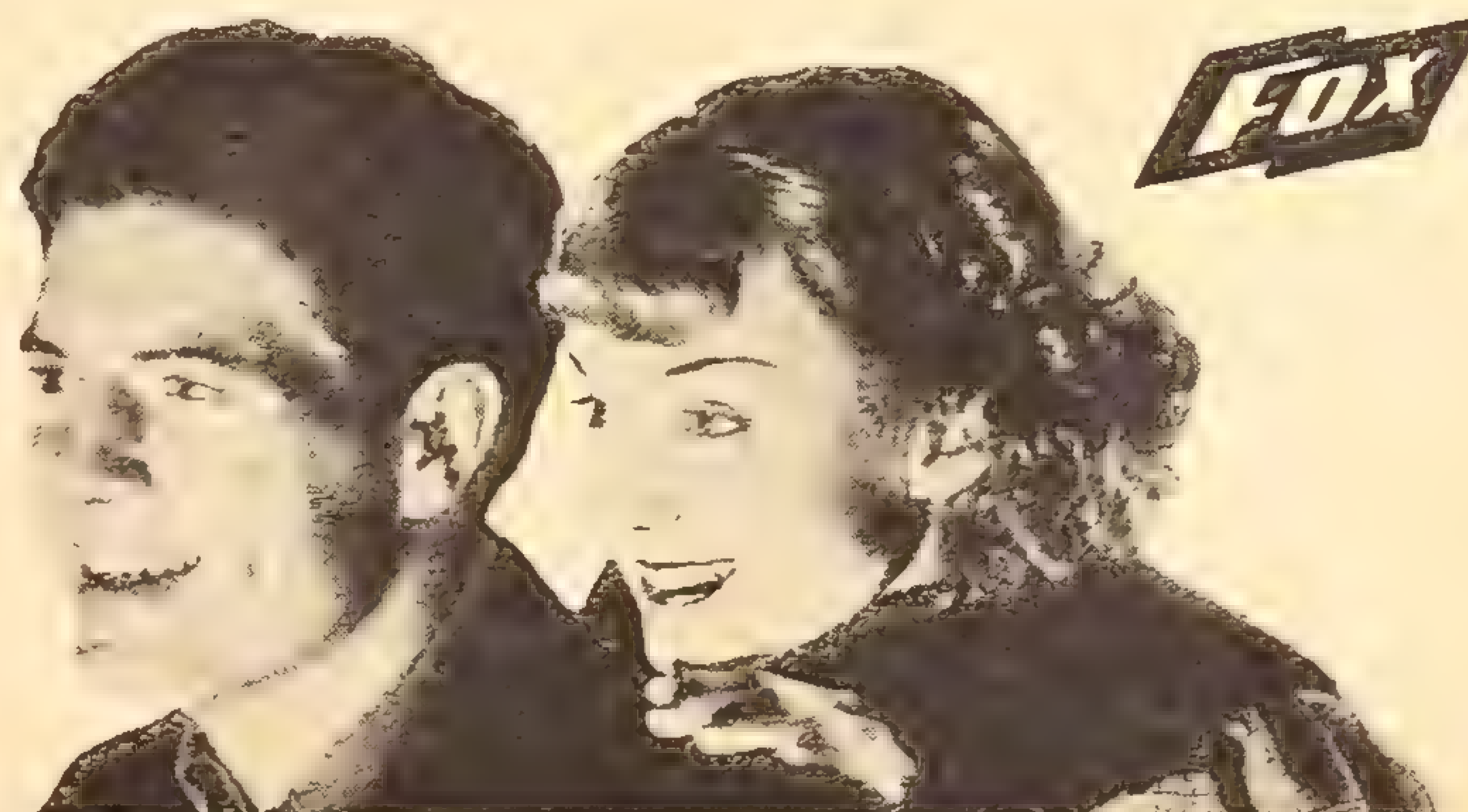
Directed by John Ford • From a novel by Ben Lucien Burman



IT'S BIGGER than a laugh picture!

Will blazes a new path in his screen career as he scores his greatest triumph! Hollywood calls it the most important event of the season!

'Steamboat Round the Bend' throbs with the romance, the humor, the adventure, the human emotions of the old, colorful days on the roaring Mississippi! And what a climax! Spellbound, you will watch Will Rogers and Irvin Cobb, rival captains, race their boats down the river with a girl's happiness and a man's life at stake!



Speaking of Movies . . .



Garbo again attains the heights, with Fredric March, in *Anna Karenina*!



A child prima donna of a light operetta—this is Shirley Temple in *Curly Top*



"Amusing" is the word for Sylvia Sidney and Herbert Marshall in *Accent on Youth*

MOVIE CLASSIC reviews the new pictures from a feminine viewpoint

MOVIE CLASSIC'S reviewers, for your guidance, rate the new pictures as follows:

- • • • Exceptional
- • • Excellent
- • Good
- Skip it

• • • • Anna Karenina brings Garbo back to us again in all of her glory! In this new version of Tolstoy's immortal novel, with an ultra-dramatic and tragic rôle completely suited to her best ability, she gives one of the finest performances of her career. And lovable Freddie Bartholomew, (who was young David Copperfield), as the son in the story, is sensationally good . . . so much so that he steals every scene in which he appears! Fredric March, as Vronsky, the dashing officer, for love of whom Anna abandons her coldly ambitious husband and her child, is technically perfect in the rôle, but seems emotionally taut. Maureen O'Sullivan, Basil Rathbone, Phoebe Foster, Reginald Owen, and Reginald Denny are outstanding in the supporting cast . . . You'll love the clothes Adrian has designed for Garbo in this picture, and their quaintness will strongly influence the fall fashion mode. Plumed hats, delicate nosegays, the rustle of taffeta . . . you'll soon be wearing them. (M-G-M)

• • • • Curly Top is a "natural" for little Miss Shirley Temple—a light operetta with a child prima donna, which gives Shirley a chance to sing, dance, do imitations, be emotional and amusing. John Boles, as the kindly bachelor who takes Shirley and her older sister (Rochelle Hudson) away from an orphanage, is human and believable. The lovely Rochelle gives a beautiful performance, and her work in the scene wherein she reveals her love for her guardian fully justifies her recent elevation to stardom. Maurice Murphy, Esther Dale, Arthur Treacher, and Etienne Girardot feature the supporting cast. Highlights: Shirley's two songs, *When I Grow Up*, and *Animal Crackers in My Soup*; and John Boles' two songs, *It's All So New to Me* and *Curly Top*. (Fox)

• • • Accent on Youth gives Sylvia Sidney a chance to shine once more, and she does it very gracefully and amusingly. This story deals with the love of a youthful secretary for her employer, a playwright past-middle age, and with his efforts to convince both her and himself that June and November should never mate. Well, that's a problem many girls have confronted, and *Accent on Youth* offers a clever solution. Maybe the laughs of the picture won't shake you from your seat, but you will be consistently amused. You'll like Sylvia's clothes—both her smart new numbers, and her sane suggestions for dresses for office wear. Herbert Marshall's stock will soar to new highs after this picture, and since he is always good, you can judge of this performance! But you'll pretty well have to hand the credit for the real comedy star of the production to Ernest Cossart, playing the butler rôle. In fact you can almost call his the most intoxicating comedy of the year! (Paramount)

• • • Diamond Jim makes a girl wonder if it wouldn't have been pretty good fun to live in the glamorous days of the Gay Nineties, when Diamond Jim Brady blazed a never-to-be-forgotten trail on Broadway. He was a high-pressure salesman, prodigal spendthrift, super-gourmand and hail-fellow-well-met playboy. His life story, brought to the screen, is a flashing, colorful drama, and Edward Arnold in the title rôle is magnificent. He gives a performance so deft that it is unforgettable. The story takes Diamond Jim from his humble beginnings as a freight clerk to his reign as a railroad mogul. It presents a kaleidoscopic picture of the whirlwind boom days at the turn of the century and dramatizes the birth of modern sales methods. But it never loses sight of its central intimate theme: Diamond Jim could buy anything—excepting love. Binnie Barnes, as Lillian Russell, the Glamor Girl of her day, shows appeal even under the layers of the clothes of the 90's. Jean Arthur, as the "No-girl" who wrecks Brady's life, turns in another performance that proves she rates star billing. And Cesar Romero is convincing as. [Continued on page 60]

THIS DRAMATIC WORLD



The Newest Juliet

—Hurrell
Fine actress, devoted wife, proud mother, Norma Shearer lives a success story every day of her life that has no equal in Hollywood. And now she is about to enact the most poetic love story ever told—"Romeo and Juliet"

THIS DRAMATIC WORLD



Time out. Hedda Hopper, Fred Stone and Katharine Hepburn have a rest on the sidelines. Hedda entertains conversationally



A street scene finished, Katharine Hepburn strolls off the set, pulling on her gloves. Walking and talking with her is Director George Stevens



Before the cameras turn on a home scene of "Alice Adams," the star has a last-minute dialogue rehearsal with a one-man audience—the dialogue director



The camera is focused—the microphone is in place—the lights are on—and the star is about to begin her job-hunting scene in the film, "Alice Adams"

*Candid
Camera
Shots
by
Alex
Kahle*

*Behind the
Scenes with
Hepburn*

THIS DRAMATIC WORLD

Going on a Shakespearean Journey

Josephine Hutchinson, of "Oil for the Lamps of China" fame, is an independent, talented young person. Warner Brothers believe that, if Will Shakespeare were alive, she would remind him of Rosalind in "As You Like It." So she is to play the first heroine who masqueraded as a boy!



Merle Stars as a Modern

Merle Oberon, of Tasmania, who reached Hollywood by way of England, exotic rôles and costume pictures, is becoming her natural self and a star at the same time in "The Dark Angel." Give the little girl a hand for daring to go "different" at this stage of her career! Hollywood has high hopes for her future

THIS DRAMATIC WORLD



WILLIAM POWELL is your idea of what a sophisticate should be . . . suave, clever, adventurous, amusing. As he will be in "The Black Chamber"



FRANCHOT TONE proved, in "Lives of a Bengal Lancer," what you had suspected. Now he's a he-man—no playboy—in "Mutiny on the Bounty"

Men You Talk About



RANDOLPH SCOTT is blond and a Southerner—which is a hard-to-resist combination. And you'll respect his earnestness in "So Red the Rose"



CHARLES BOYER has the charm of the sensitive Continental. Claudette Colbert, Katharine Hepburn, Loretta Young and you all agree on that score

THIS DRAMATIC WORLD

Little Miss Parker

The young girl grows up; Cinderella arrives at the ball; Jean Parker, of the gingham rôles, becomes a svelte—as well as sweet—young thing. Wonder if she took this gown, with its "crushed bodice" and yards and yards of chiffon with her to England? She is making a film for famed Alexander Korda there



—Portrait by Hurrell

"Smart Girl"

That is the title of Gail Patrick's new picture . . . which aptly describes the poised young Alabama beauty, herself. Her rôles increase in importance, and her screen gowns become more and more stunning . . . which are symptoms of stardom. This gown is of silver metallic lace over white satin, molded to the figure. The skirt is sable-banded



—Portrait by Richee



—Richee
Ann Harding is the lovely dream girl opposite Gary Cooper in the picturization of "Peter Ibbetson"

Charm in MEN

Why are Gary Cooper, Lindbergh and Leslie Howard charming men? Sensitive Ann Harding tells what each letter of the word "charm" means to all women!

By ANN HARDING
As told to HELEN HARRISON

CHARM! What is it? . . . A mysterious, magical alchemy that covers a multitude of sins and bridges a thousand shortcomings. It created the lure of Cyrano de Bergerac, despite his hideous caricature of a nose, made the lameness of the lyric Lord Byron one of his most endearing graces, gave Napoleon stature. It is simple to sense—difficult to define. Can it be acquired? Cultivated?

Charm in men is what beauty, personality, grace and a dozen minor virtues are in women. It is the *open sesame* to the affections of both young and old—a priceless possession. No man can be a hero—or even a success—without charm. It is valuable in all walks of life and endeavor, but its rewards before the camera are fabulous!

For instance, take George Arliss. What has he? Unmistakably, CHARM!

What made John Gilbert the matchless hero of the silent screen? CHARM.

As you leave the theatre after seeing an actor, you carry away, not the memory of his appearance or his voice or his ability to sway your emotions, but a combination of all of these. In a word, CHARM!

When the Editor of MOVIE CLASSIC asked me to tell what I find charming in men, I was both delighted and nonplussed. Delighted, because I have always maintained that when a man is charming he has *everything*; nonplussed, because to describe charm is somewhat like being asked to put into words the splendor of Wagner's music, the glory of sunrise in the San Bernardino mountains, or the beauty of a child's happy smile. But the opportunity to talk on a favorite topic is far too infrequent to allow it to pass, so here are my five requirements for charm in men—one requirement for each of the letters of the word. See if you agree:

● C is for Chivalry.

Even when I was a very little girl, leading a secluded existence on an army reservation where my father was stationed, I was enthralled by the tales of King Arthur's Court. I still am. Chivalry, not necessarily "knighthood in full flower," is always a very satisfying trait in a man. Most women find themselves vulnerable to it. The "little things" in life go to make it up. They include the pulling out of a chair for a dinner partner, the "right way" of walking along the street, the flowers and gallantries that don't call for any large expenditure of money, but bring inexpressible joy and eternal devotion from womenfolk. It is really pathetic how *little* women demand of demonstrations of respect—merely thoughtful gestures, chivalrous attentions.

It brings to my mind an almost forgotten incident.

I recall a very, very poor family that lived on the wrong side of the tracks of this particular town. As the wife of what was termed, in all dignity, "a drinking man," and also the mother of a large brood of scrawny, poverty-stricken youngsters, Mrs. F. was obliged to provide them with what few necessities they had. This caused her to seek odd jobs wherever they could be found. She did some work for our neighbors, possibly for us, I cannot say. But I do remember she was discussing her marital difficulties with our martial cook, who advised her to "shoot him up!"

I still can see her, worn and dilapidated and infinitely poignant, recounting her husband's shiftlessness and the ill-treatment to which she was [Continued on page 72]

By GARY COOPER
As told to HELEN HARRISON

WHEN MOVIE CLASSIC asked me what traits men find most attractive in women, I simply voted for one little candidate—"charm." Then I began to wonder if I knew what I was talking about. It seemed the logical thing to answer, and sounded as though it covered a lot of ground, but the truth of the matter was that I knew very little about it.

After making this rash, one-word statement, I decided to look up the word in the dictionary. I picked on one of those foot-thick volumes that ordinarily scare me on sight, and began to study it. The more I read, the more I realized I had got myself into deep water by uttering that one word. "Charm," I discovered, has a big, long paragraph all to itself, which begins as follows:

"CHARM . . . to put a spell upon . . . attract irresistibly . . . bewitch . . . enchant . . . as to charm audience.

"To overcome as by magic power . . . soothe . . . assuage . . . allay . . .

"To influence the senses or the mind of quality or attraction . . . fascinate . . . de-

The definition turned out to be a description of an actress. It described the mental and spiritual quality of those women who have made good in the profession.

Heretofore I had never stopped to analyze the opposite of whom I had played in pictures. Now I found the dictionary had all the answers as to why I was working with them and why audiences go to pictures.

Millions of women besides actresses have the quality of charm, but just what it is made of, or whether it is a natural or an acquired trait, is more than I can answer. In fact, I have never paid any particular attention until now, and merely have gone along taking things as granted!

● One thing that I have noticed about charm is that, to a great extent, it is geographic. That helps to make the job of defining it an even greater task—if not an impossible one.

In the various countries and among the various races that I have visited, ideals of womanhood vary with the parallels of latitude and longitude. Kau-oola-mai, a charming girl in that Sunda Isle known as Bali, would be something considerably less in London's Mayfair. What captivates in the Pampas would bring a different reaction in the Klondike.

It is the same thing with individual men. The woman who seems charming to one man has absolutely no effect on another. Every man has his own idea of what constitutes charm in a woman, and I doubt if any two men ever will agree on every detail.

This boils it all down to a suspicion that charm in a woman exists primarily in the minds of the persons who consider her charming!

My own ideas of what constitutes charm, if I had any formulated, would not mean a thing. They might be ably refuted by Joe Glutz of Bismarck, North Dakota, while Herman Zilch of the same town would heartily agree with me. That would only go to show that Zilch and I think alike, while Glutz has different ideas. It would have nothing to do with the validity or standards [Continued on page 74]



—Richee
"The latest roman-
tic" Ibbetson"

W

The tendency
is out that a
man, must
in general,



Margaret Sullivan is an intense young modern—who is intent on being completely natural, both on the screen and off it. Here she is at home and at ease, in shorts. And in the "scoop" interview on the opposite page she is equally as informal—and human!

—Portrait by MacLean

MOVIE CLASSIC presents an exclusive interview with the screen's most outspoken—and misunderstood—star, who says, "I'm not kidding Hollywood!"

By
VIRGINIA LANE

Margaret Sullivan has one of the year's great rôles as *Vallette Bedford* in *So Red the Rose*



"I Can't Pretend!"

says MARGARET SULLAVAN

"CERTAINLY, I've always been like this. 'Untamed,' you called it? I guess that's it," said Margaret Sullivan, as she gave me that million-dollar, small-girl grin of hers.

"I was a pampered youngster and I grew up with the idea that I could do as I wanted to do. Not that it was the family's fault, you understand. They had to give in to me more or less because I was sick. Anemic. I was all arms and legs and weakness. If I walked upstairs fast, things would get black in front of my eyes. So, naturally, I didn't encounter much family opposition to anything I wanted to do—if it wouldn't hurt me."

"A future? In a vague sort of way, I didn't expect to have any and I got in the habit of doing whatever pleased me at the moment. Sometimes it was pretending I was Sarah Bernhardt—in my aunt's best silk dress. One time, it was painting the piano legs green—only my artistic talents weren't appreciated!" Her grin deepened. From her seat on the ground she inspected the fat yellow moon that hung above Malibu Lake, near Hollywood. "I never made plans as most girls do. I don't today . . . D'you

know something? You get a lot more fun out of what you're doing *now*, if you don't think about what you're going to do next . . .

"We lived in Norfolk, and the family took me all over Virginia and North Carolina, fishing and hunting, in the hopes of making me stronger. All it did was to give me a taste for the simple life. Ever since, I've doted on living outdoors and hated 'dressing up!' . . . It wasn't until I heard someone say that I'd never live to see my sixteenth birthday that I really set my mind on getting well. I had to show 'em. That's part of the Sullivan in me, I guess."

"Do you know what really made me decide to be an actress?" The moon winked behind a cloud and somewhere in the near-by hills a coyote howled. Margaret threw a pebble in the water, watching the ripples for a long moment. "I was going to Sullins College in South Carolina. And I was overwriting every essay I did because I knew that if I wrote enough, I'd strike the right thing sooner or later. But the professor in English literature caught up with me. On the margin of one of my papers he wrote, 'I wish you [Continued on page 68]



"Clark Gable made me envious of his own easy-going disposition. So I shrugged, too—for the first time in my life"

How CLAUDETTE COLBERT conquered her greatest enemy!

ONE of the things that people most admire about Claudette Colbert on the screen is her great poise, her calm, cool self-assurance . . . sometimes referred to as her "girlish dignity." And when Claudette reads such references in the reviews of her pictures, she laughs aloud as though they were a great joke. For, as everyone who knows her well is aware, these particular qualities are self-manufactured.

She used to tie herself up in knots over some small detail faster than a Barnum and Bailey contortionist, and the weighing of her problems became a task for a Fairbanks scale to deal with. Because, believe it or not, until recently Claudette has always been Hollywood's chronic worrier!

But now she laughs aloud when people call her calm and cool. She smiles because she knows that at last she has succeeded in conquering her worst enemy—worry—and has it pretty much in the bag where it belongs.

"And do you know who helped me conquer it?" she asked me, with a hint of the surprise to come. "None other than Clark Gable, himself!"

• "OF COURSE, other people had tried to help me. My mother, my husband (Norman Foster), my friends, all did their best. But because they were so close to me, I was inclined to disregard their advice on the theory that 'they didn't understand' . . . that no relative ever did. But when my constant silly little worrying got under the skin of a fellow-worker, a co-star . . . well, I really listened.

"Ever since being a child, I have been anticipating trouble. That has been my particular complex. Before an exam in school I used to worry so much about not passing it that I couldn't even study for it. And while everybody else was cramming at the last minute, I was

Do you worry about your looks, about the impression you make on others, about things that might happen? Claudette did—until Clark Gable taught her not to worry!

BY KATHARINE HARTLEY

kneading my hands and wondering what the family would do about it when I came home a failure. That never seemed to happen, for I always managed to pull through, somehow . . . but I suffered agonies!

"I suppose that there are millions of girls like that in the world. Perhaps my experiences will help.

● "AS I GREW older and began to look for parts on the stage, I grew worse. I would leave my home with high hopes. But by the time I reached a producer's office, I had worried so much that I could scarcely speak my piece. Yet, strangely enough, if I did get a turn-down, I never wailed about it. I would almost feel relieved that it had happened, because that was what I had expected to happen. It was strange that while I always used to cry over the milk's possible spilling, I never cried when it did.

"I think that a little tenseness in an actress is perhaps a good thing. At least, it was true in my case that, the more high-strung and the more nervous I was before an opening, the better I was in my performance. This tenseness creates a sort of electrical energy that can be turned to good advantage on the stage . . . but this same electrical energy displayed elsewhere is apt to drive one's friends mad.

"And that's true not only among friends and relatives. I suppose I have been responsible for much gritting of teeth among dress-makers, car salesmen, clerks in department stores, and the like. I could never help being 'persnickety' over every little thing I bought or did. 'Was the article going to last? For how long was it guaranteed? Would Norman like it? Would Mother like it? Would I like it, after I had bought it?' And so on! And, afterward, I would be conscience-stricken, and try to patch up things with a smile, just to show that I wasn't such a fuss-budget as I had made myself out to be."

● "WHEN I came to Hollywood, a big new worry entered my life," continued Claudette. "My face! It had always stood me in pretty good stead on the stage, but when I saw it for the first time on the screen, I nearly had apoplexy. I was certain that I would never have a picture career. My cheekbones were too high, my nose was tiptilted . . . and those two features were the ones that every cameraman dreaded most! I actually cried that night, I was so worried. Mother said, 'Now, what's the use of worrying? It's your face, and you can't change it. Let the photog-

Says Claudette:
"There is only one worry of which I have never been guilty . . . and that is how I look off the screen."
(P. S. Why should she?)

raphers worry about finding a way to photograph it!"

"Again I was certain that she didn't understand. She couldn't understand what all this meant to me . . . or she wouldn't be so casual about it. So I shared the studio's worries. Eventually things worked out all right, of course; my face problem was conquered.

"But, with that particular headache out of the way, I began to worry about scripts and parts and proper directors—until making a picture was actually an ordeal, instead of the fun it should be. Even then, I never realized how much my worrying was annoying other people, until *It Happened One Night* came along.

● "I REMEMBER that only a few days after we had started the picture, I was voicing my worries about it to Clark Gable. I had my doubts about the script . . . the dialogue was too flip, I [Continued on page 73]



The Grandest Romance Ever Born from the Fire- Dipped Pen of Dumas!

*Reckless sons of the flashing blade
ride and fight for love again!*

WALTER ABEL, dashing young Broadway stage star as D'Artagnan, gay and audacious, as Dumas must have dreamed him! Beloved PAUL LUKAS as Athos, MARGOT GRAHAME, who soared to dramatic heights in the year's most praised picture "The Informer", plays the alluring Milady de Winter together with a superb cast including Heather Angel, Ian Keith, Moroni Olsen, Onslow Stevens, Rosamond Pinchot, John Qualen, Ralph Forbes and Nigel de Brulier as Richelieu.

Cast to perfection!
Produced with a lav-
ish hand by Cliff Reid.
Fencing arrangements
by Fred Cavens.

This month a real thrill comes to the screens of the world
as RKO-RADIO gives you one of its finest pictures.

THE THREE MUSKETEERS

Superbly directed by Rowland V. Lee.

RKO-RADIO PICTURES YOU WILL WANT TO SEE!

Fred Astaire and Ginger Rogers in "TOP HAT." Music and Lyrics by Irving Berlin . . . Katharine Hepburn as Booth Tarkington's most loved heroine "Alice Adams". . . The superb screen play from Mazo de la Roche's prize novel "Jalna". . . Lionel Barrymore in David Belasco's greatest stage success "The Return of Peter Grimm" and Merian C. Cooper's spectacle drama "The Last Days of Pompeii"



What Every Smart Woman Should Know

DOLORES DEL RIO, who has charm that matches her beauty, makes this provocative statement: "No attractive woman should be conspicuous!"

BY J. EUGENE CHRISMAN

"THIS is my listening room," smiled Dolores Del Rio, as we entered her modernistic living room. "I suppose I have done more good listening here than in any other room of the house. Learning to listen is important, you know. No woman can be conspicuous, if she listens more than she talks."

Dolores is one of Hollywood's most charming women—but far less aggressively so than some of her sensational contemporaries. She does not (and never will) try to startle onlookers with her allure. Artists may pay tribute to her classic loveliness, but she, of all the people in Hollywood, seems least conscious of that fact. She has the inherent good taste of a sensitive sophisticate, who feels that a woman should not ballyhoo her charm, but allow others the pleasure of discovering it for themselves. (If a woman has charm, they *will* discover it.)

Men like that quality in Dolores Del Rio. She attracts them without making any apparent effort to attract. And what are her subtle secrets? What is her "philosophy of charm"? I went to interview her—to find out.

"In the matter of dress," she said, as she sat back gracefully (and few women know how to sit gracefully), "no woman who wishes to be attractive should dress so that she stands out in a crowd. She should avoid too many bright colors, rakish hats, flouncy gowns and novelty gloves. No one part of her ensemble—her dress, her hat or her shoes—should stand out from the others. If she wants to be charming, she should not enter a room in a manner that says, 'See who's here!'"

"I think that the really well-dressed woman is not the one you notice first, but the one you remember longest. I do not believe that many men are attracted to conspicuous women—women who have no glamor of mystery, no poised reserve. They do not rush toward the women whose dresses are

the flashiest, whose voices can be heard above all others, and who are constantly saying 'I' or 'my' or 'me.' I'm sure that any man would rather be with a woman whose mannerisms denote quiet good taste, who does not go in for excesses of dress, and who will listen and let him talk about himself occasionally, instead of forcing him to talk about her. He has a way of feeling flattered when such a woman—a woman of subtle feminine graces—likes his company."

• What kind of woman does she think is the saddest victim of that all-too-human [Continued on page 62]



"The really well-dressed woman is not the one you notice first, but the one you remember longest," says Dolores Del Rio. (She is wearing a metal-cloth shirtmaker frock—very chic and tailored)

SHIRLEY Health

If she hadn't been healthy, she would never be the world's most famous child today. And Dr. Russell Sands, who knows, tells what her mother has done for her!

child healthy in body, mind and character.

If Shirley ever voiced anything so unoriginal as a bromide—perish the thought!—she might seriously utter that famous classic, "All that I am I owe to my mother."

Shirley Temple today—aged six—in *Curly Top*

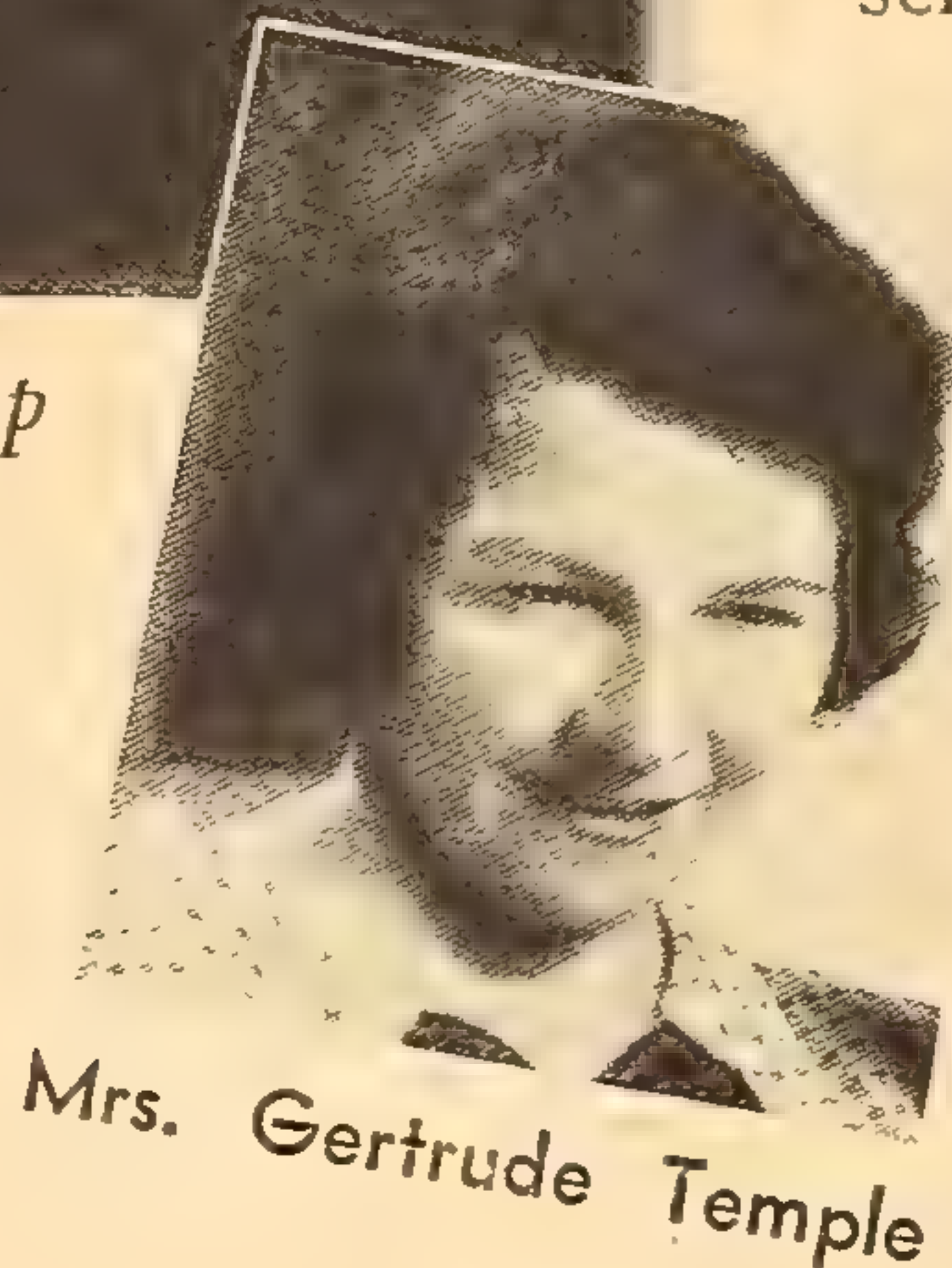
ONCE upon a time, a small miracle was born. Everyone, unless he has been South-Poling with Admiral Byrd during the last year or two, knows that the small miracle who arrived in the Santa Monica Hospital on April 23, 1929, is none other than the dimpled darling of Fox Films—Shirley Temple! There were other details to be noted at the time, such as an elfin face framed by wisps of golden hair revealing a tendency to curl, a mere suggestion of a mouth, and a button of a nose.

Today, aged six, she is the world's most famous little girl—one of the Ten Top Favorites of the world's greatest entertainment medium, the movies—and has just completed her ninth starring picture, *Curly Top*. All at the age of six!

And the root of Shirley's tremendous charm today—her glowing health—leaves nothing to be desired. She is a bit heavier than the average six-year-old, but is as solid as her own box-office appeal. And she is endowed with the sunniest of dispositions—the logical result of fine health in any child.

How Shirley acquired her amazing health and energy, and her sweet, lovable, cheerful disposition makes a story with a theme as old as life itself—the story of mother-love.

But it took even more than this love to accomplish the miracle you see upon the screen today. It was love coupled with a mother's intelligence, and an understanding application of a pattern designed to make a



● DR. RUSSELL SANDS of Santa Monica, whose life's work revolves about children and their health, has been Shirley's doctor from her infancy. And he lays all the credit for transforming this tiny mite into the robust, rounded, merry *Curly Top* at the feet of Mrs. Gertrude Temple, Shirley's mother.

"Shirley's health is letter-perfect," Dr. Sands told me. "She has a balanced, stable nervous system, a sound body, the sweetest nature imaginable, and an alert mind far beyond a child of her years. Why? Because Mrs. Temple sought ad-

vice in building up Shirley, and then adhered rigidly to the routine prescribed. She persisted in following the rules, even in the face of ridicule by other mothers."

The secret of that health program might be briefly summed up in three salient points: 1. Proper diet. 2. Plenty of rest. 3. Supervision of character-building habits.

But before going into this, I want to let you in on another secret. The charming friendship existing between this favorite actress of millions and the eminent child specialist is one of the most interesting things of which I know.

In the first place, Dr. Sands pretends to be serious in his remark that Shirley is just another patient to him. Without her glamor, he says, she would be the typical little American girl. But give him half a chance, and he will tell you about her lovable nature, her unusual intelligence, her amazing personality, and so on, just as if he were her press-agent!

And does Dr. Sands wax indignant about any suggestion that she will ever be "spoiled"? Not that I *have* suggested such a thing—I know Shirley better than that. But just watch your step, if you commit such a *faux pas* in his presence!

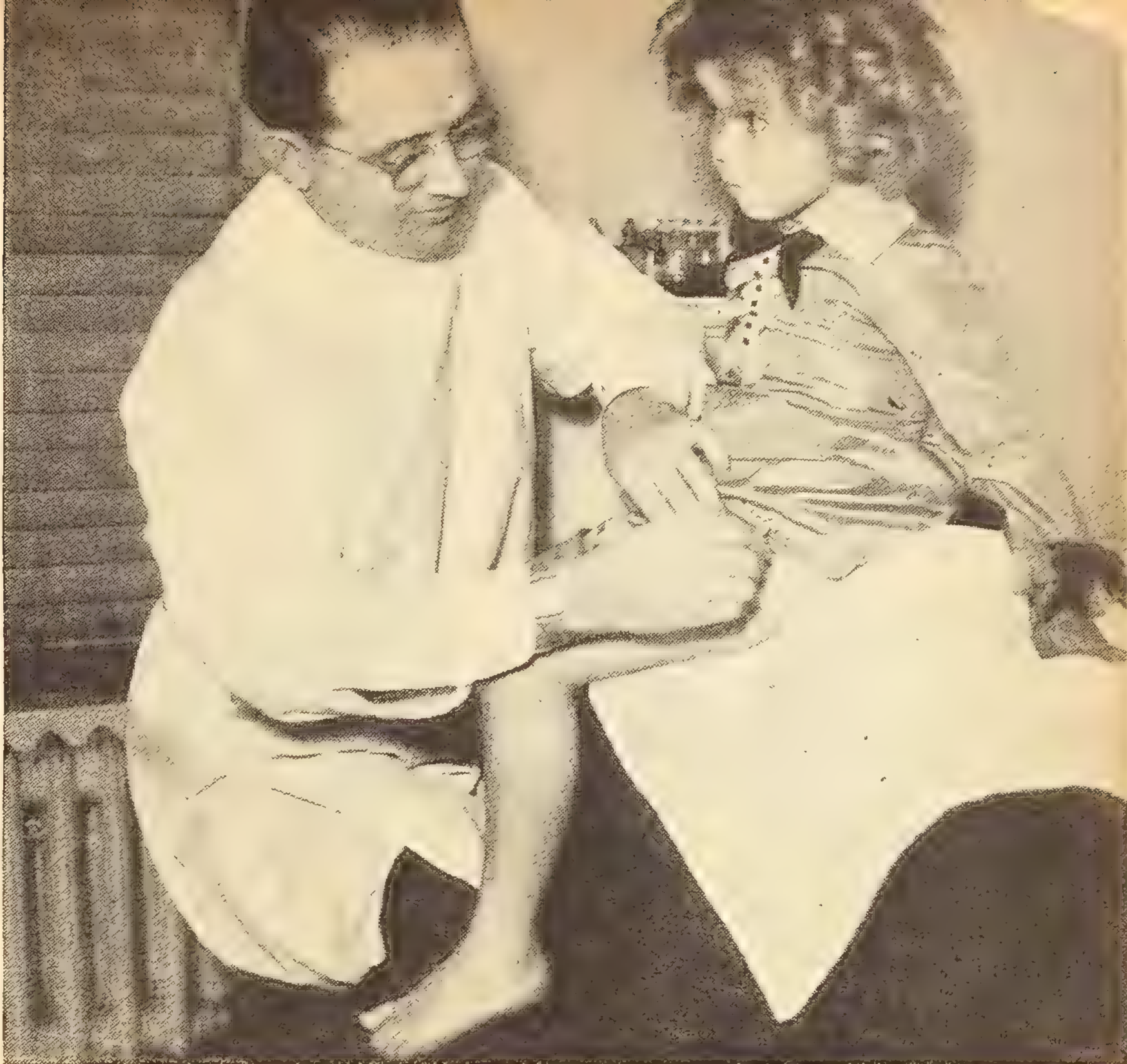
TEMPLE'S Secrets

BY ANNE ELLIS MEYERS

● AS FOR Shirley, she thinks the tall, good-looking, pleasant doctor is O.K., thank you. They get along splendidly together. I saw her in his office recently, an edifying picture of what the well-dressed young miss is wearing this season. A double-breasted blue coat revealed a glimpse of a blue-and-white checked frock, and a bewitching blue bonnet covered her curls. She dashed across the room and embraced the doctor in a big bear hug. There were several friends of Dr. Sands present, and she was introduced to them.

"How d'you do, Mr. So-and-So," she said to each in turn, repeating every name correctly.

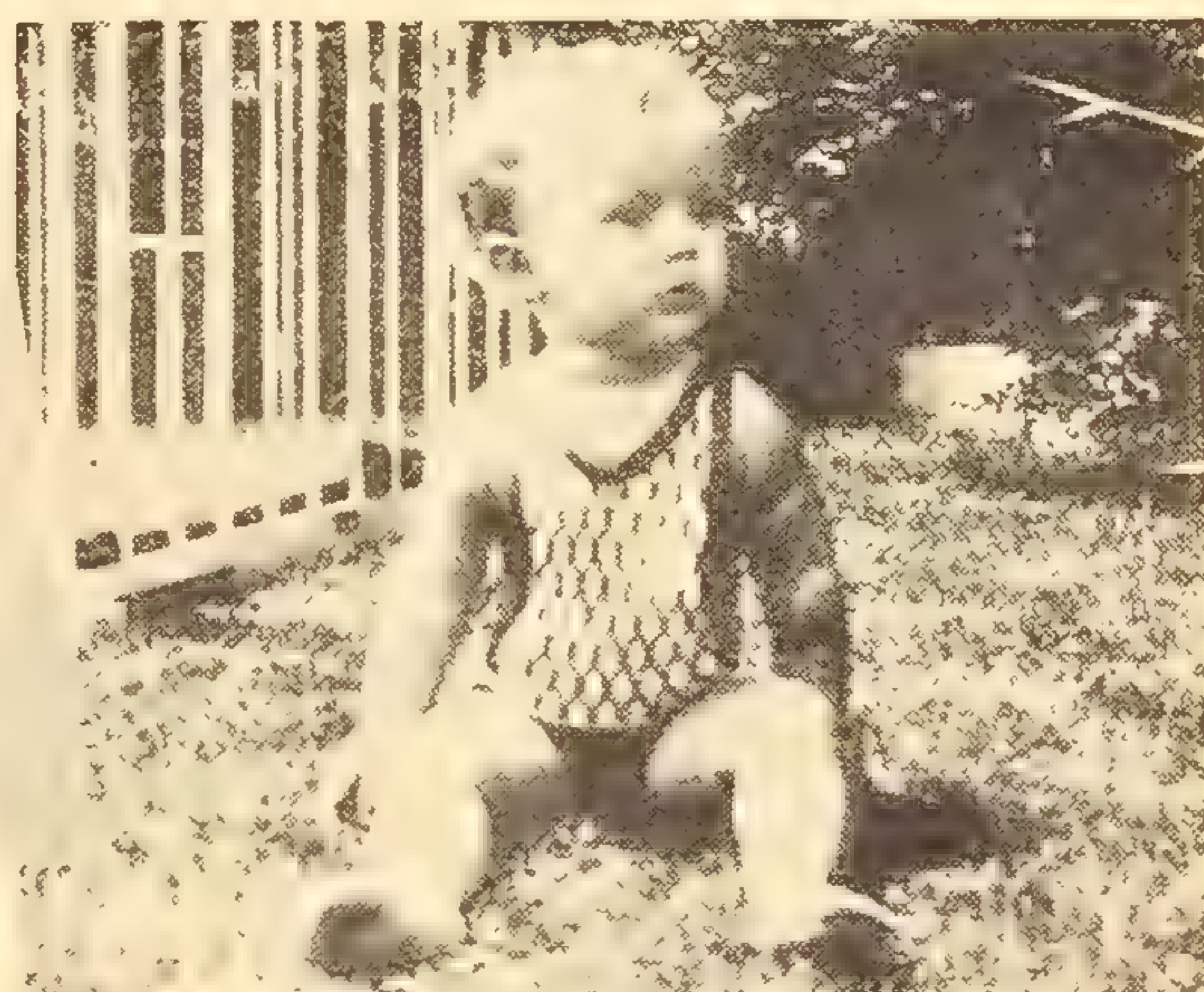
The social amenities over, Miss Curly Top turned her attention to the toys in the reception room. Tucking a lavender-colored woolly dog under her arm, she obediently followed her mother into the doctor's private office. Another child might tremble at this point, but Shirley has no fear. Everything is fun to her—the shiny white table, the instruments, the bottles in the cabinet. She refuses to be awed by the doctor, addresses him formally [*Continued on page 64*]



Dr. Russell Sands, her lifelong friend, vaccinates the inimitable Shirley



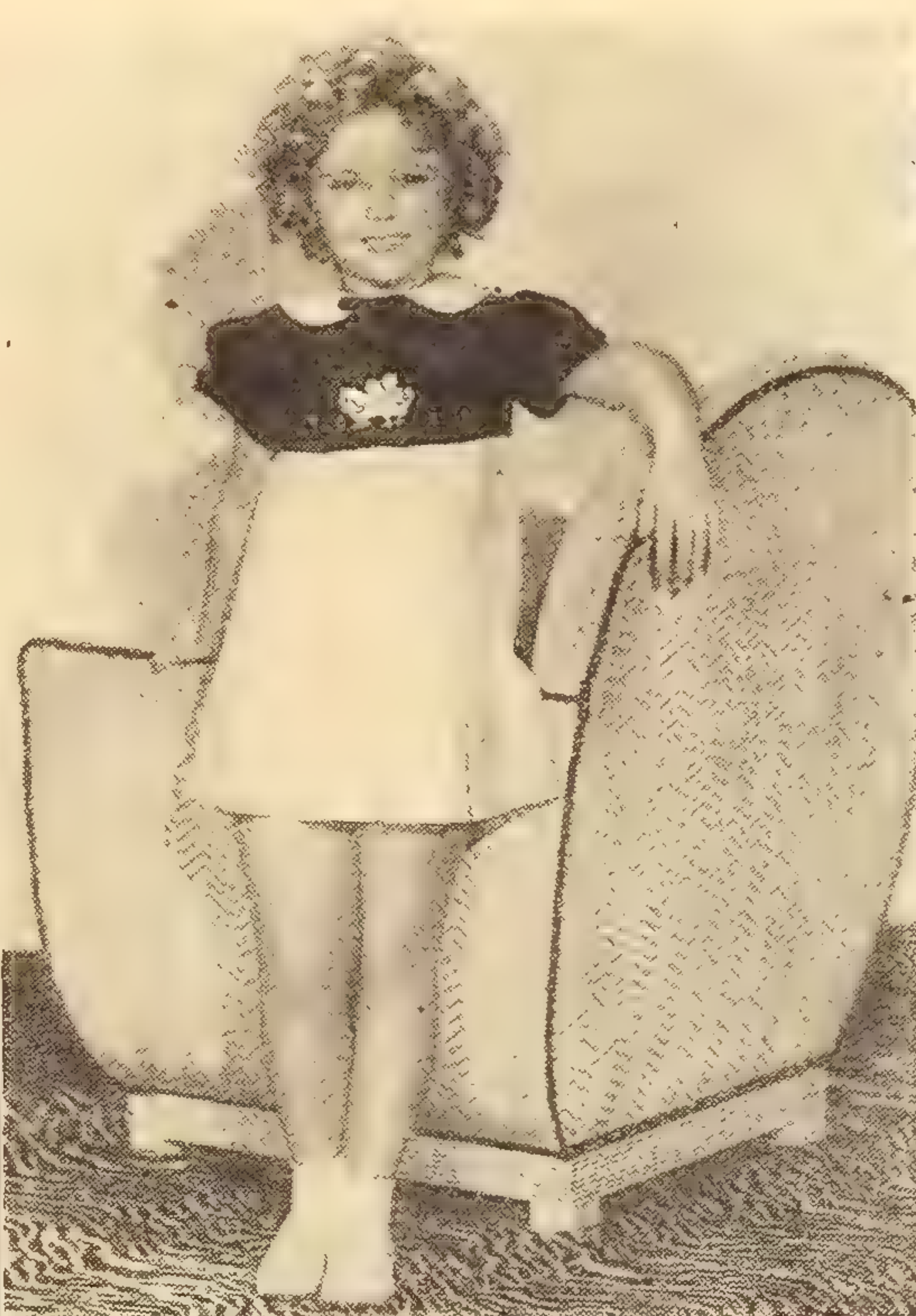
Aged two years



Shirley at eight months



Shirley wears white crepe, with organdie shoulder pleats



And white crepe, with a black velvet capelet



And a yellow silk crepe, designed by René Hubert



Hurrell

Joan Crawford has been accused of trying to be a hundred different people. But she doesn't deserve the accusation any more than you do!

BY S. R. MOOK

There's Only One JOAN!

SOMEONE always seems to be discovering "a new Joan Crawford"—a "different Joan"—a "more worldly Joan." I'm sick of it. I haven't seen any weird, fantastic collection of different Joans. I have seen a changed Joan, yes. But I have been changing, myself. So have you. If the years brought no changes in us—changes for the better—we would consider them wasted. And Joan has done anything but waste the few brief years that she has been in Hollywood!

But these stories about a hundred "different" Joans have finally reached such proportions that movie-goers now are shrieking, "Please! Not *another* Joan!" The stories have reached such proportions that it's time we heard from the person most intimately concerned—Joan, herself.

"Joan," I asked, point-blank, "don't you ever resent it when you read all this twaddle about 'new Joans'? Doesn't it annoy you when you read that 'our Joan has gone grand on us'?"

She gave what sounded amazingly like a snort. "There aren't any new Joans," she informed me, incisively. "I haven't gone grand. Look! Take any girl, or any group of girls. When they are in high school or college, life means little to them except dancing every night. All they want is excitement. They want to be on the go all the time. But after a few years, that sort of existence begins to pall. They start looking around for other pleasures, other activities.

"I was no different from any of those other girls. I had worked hard ever since I could remember. When I first came to Hollywood, I lived in a little two-by-four room. I didn't know anyone at the studio, and no one knew me. I was young, full of life, and with nowhere to go and no way to let off excess steam.

"As I began to get acquainted, and various lads wanted to take me dancing, it was as natural for me to go as for any other girl in any other walk of life. I was no older than any member of an average group of college girls. Also, don't forget that I had never had the time or the opportunity for playing before. But as time went on, I grew tired of dancing—just as any other girl would have if she had danced as much as I had.

"Let's still use that group of girls as an example," continued Joan. "After they tire of dancing, they marry and settle down. So [Continued on page 75]

Exclusive to
MOVIE CLASSIC!

Garbo to Sweden: "Well, here
I am now—wild and uncombed"



GARBO Talks —for Publication

It has been years since you have read a Garbo interview.
But here is one—authentic, dramatic, straight from Sweden!

BY GUNILLA BJELKE

EVERYBODY in Gothenburg, Sweden, knew that Greta Garbo was on board the Swedish liner, *Kungsholm*, which was slowly moving into its home port. Everybody in Gothenburg was there to see the ship dock. But would anyone actually see Garbo? Or would she be smuggled ashore in a packing case—or go ashore dressed as an old man—or perhaps be spirited away by the boatload of optimistic reporters that had gone out to meet the ship—or some other fast motor-boat? Or was she actually going to come down the gangplank like any other mortal, to greet—and be greeted by—her admiring fellow-countrymen?

Out on the little press boat, the newspaper people—a couple of them from as far away as Greece—were wondering if she would escape them, as she had escaped reporters in New York, and not grant them an interview. Being one among them, I must admit that I was uneasy, too, having flown from Stockholm to Gothenburg for the sole purpose of seeing Garbo.

At the top of the staircase leading up the ship's side, we were greeted cordially by Captain Wulff, himself, who escorted us to the ship's library. He urged us to sit down and wait. "She will see you," he said reassuringly—and disappeared. Minutes ticked past, and nothing happened.

Finally, we had been waiting for a full half-hour—and the ship was drawing near the pier. Had we been fooled into coming in off the deck, so that she could escape? The news photographers re-arranged their cameras, examining their lights, to make sure that everything was ready, in case Garbo should appear and disappear suddenly. I personally had been accompanied by the photographer, Paul Melander. But since we

had stepped on the boat, he had mysteriously disappeared. I couldn't go looking for him now. And I had no way of knowing that I was to have good news from him later. . .

We had waited three-quarters of an hour when a most irritated gentleman, faintly reminiscent of Mussolini, entered. He took charge of the whole gathering, treating us all as if we were his employees. Which made us highly amused. Who was the man? Nobody knew. And cared less—after a while. He undoubtedly had Greta Garbo's welfare on his mind—most likely unasked for, we gathered. Extremely annoyed at us, he told the calm photogra- [Continued on page 77]

Photos from Ahlen & Akerlunds



Left to right, Ewert Eriksson, S. S. *Kungsholm* officer, who entertained her; Capt. Wulff—and Garbo, smiling

CHAPLIN—in Quest of Love

All his life, the genius of mirth has been seeking an ideal love. And all he ever found was heartache—until he met Paulette Goddard

BY DELL HOGARTH

HIS weakness is women." So said a producer and a director, standing on the sidelines at the old Mack Sennett comedy studios in Hollywood, watching the little comedian shuffle through his inimitable antics. The verdict was pronounced lugubriously. Charlie Chaplin had just skyrocketed into fame as one of the greatest box-office draws in the struggling movie industry. Now, starting a new two-reeler, he was showering attentions upon his new leading lady as soon as he stepped off the set. This weakness, they agreed, would get him. He would make a meteoric flash and then, shorn of creative powers by some lovely pair of hands, sizzle out to oblivion.

If these gentlemen could have foreseen the host of beautiful and illustrious women who would weave a bright pattern of his emotional life, they would have thrown up their hands in disbelief.

For they *were* wrong, these gentlemen. Women are *not* Chaplin's weakness. They are his strength. Love is the life-blood of his creativeness as an artist. His every picture has been inspired by some woman, and his every effort has been a tribute to an adored one. But, contrary to popular belief, he has not been emotionally involved with all of his leading ladies.

Edna Purviance, of *The Gold Rush* and *A Woman of Paris* fame, occupies a unique position in his life. And so does Paulette Goddard, his leading lady in his latest picture, *Modern Times*. Of these, and his two child-wives, we shall speak later. But Merna Kennedy, Virginia Cherrill, and Georgia Hale were merely actresses

as far as Chaplin was concerned. Pola Negri—to whom he was once reported engaged—may have meant a little more. She never appeared with him on the screen.

But this is the important truth to know about the great comedian, the only comedian ever to be called "a genius": The love of some inspirational woman is more vital to him than breath, for without such love, he holds life to be nothing, and not worth living.

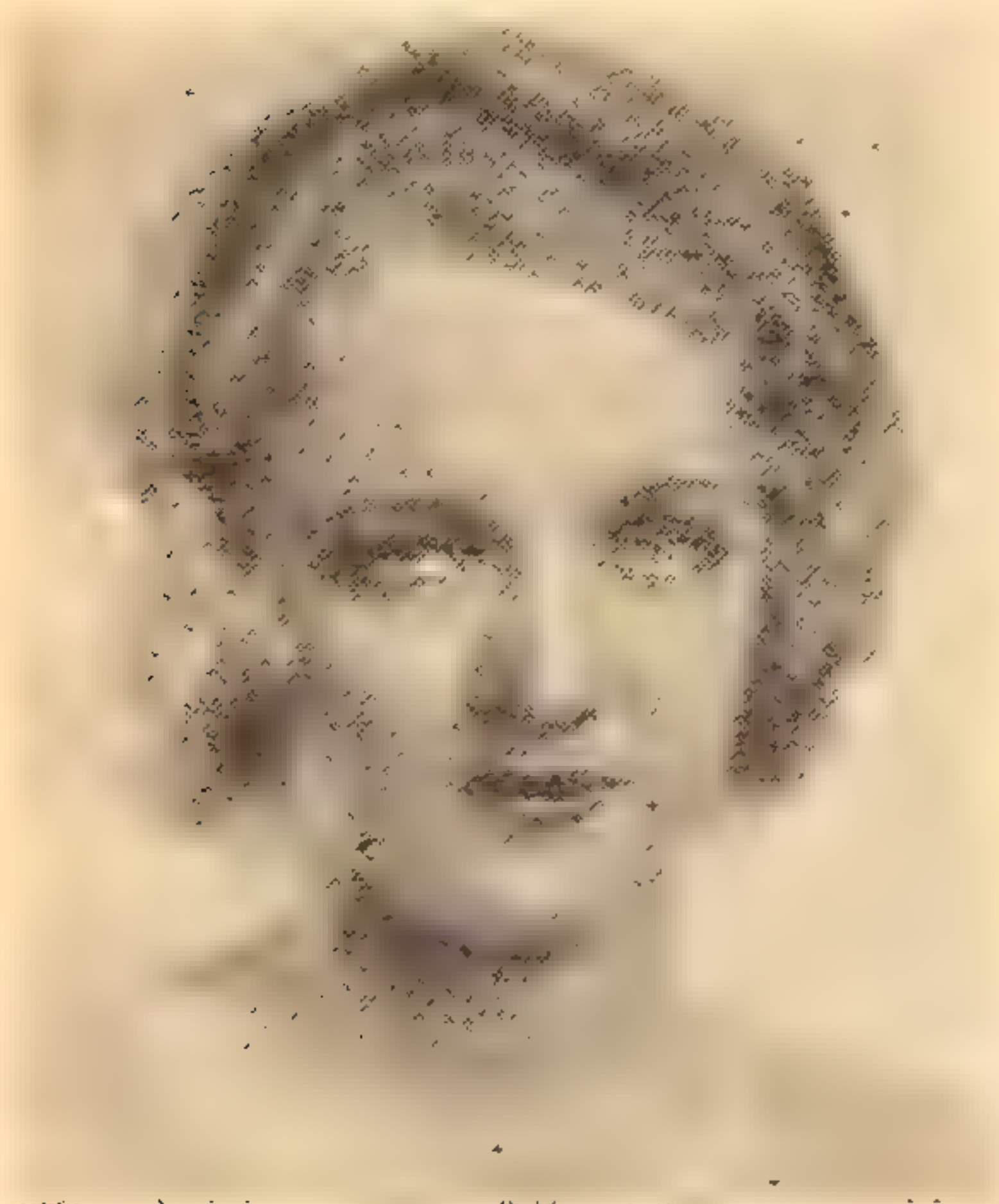
● IT WAS nothing, to this sad-eyed Pagliacci, not so long ago. He had reached an emotional abyss in which life held no gifts that could stir his desire to go on living. "Living," he confided bitterly at the time, "has become no more than a habit."

He had just returned from his triumphal trip around the world. He was still to meet Paulette Goddard. He was tired of wealth and fame and love. He was surfeited with them all. He was aching from ennui. But one tiny flame still fluttered feebly within him, beckoning onward.

He wanted to live in his youth again, he wrote, hoping "to capture the moods and sensations of childhood," so remote from him then, and unreal, almost like a dream. He wanted to turn back the clock of the years, to venture into the blurred past and bring it into focus.

And the fountain of youth, Chaplin was wise enough to know, is to be found in the heart.

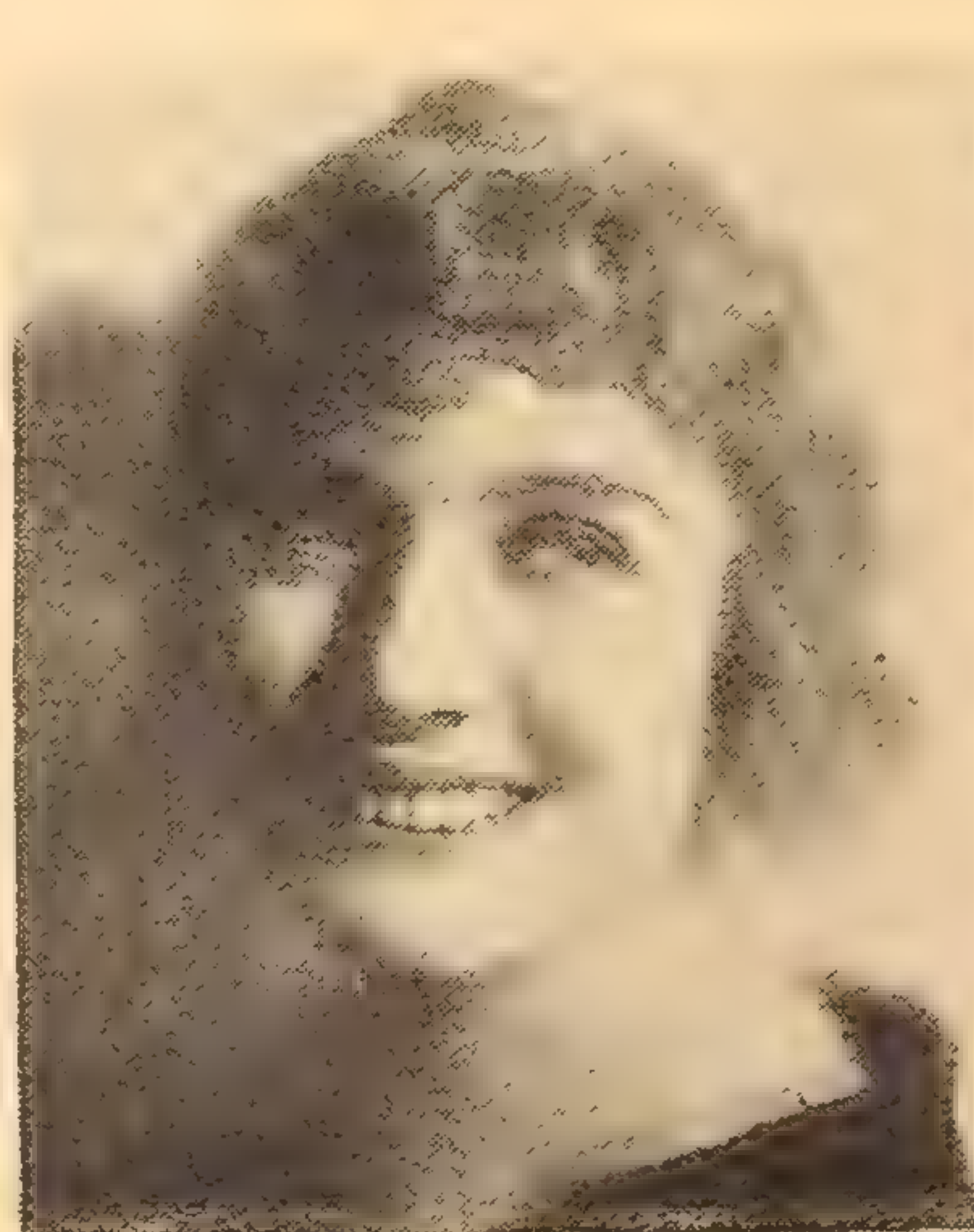
Since those melancholy days when he had propped his tired elbows on the window-sill of a workhouse orphanage in London to gaze longing- [Continued on page 84]



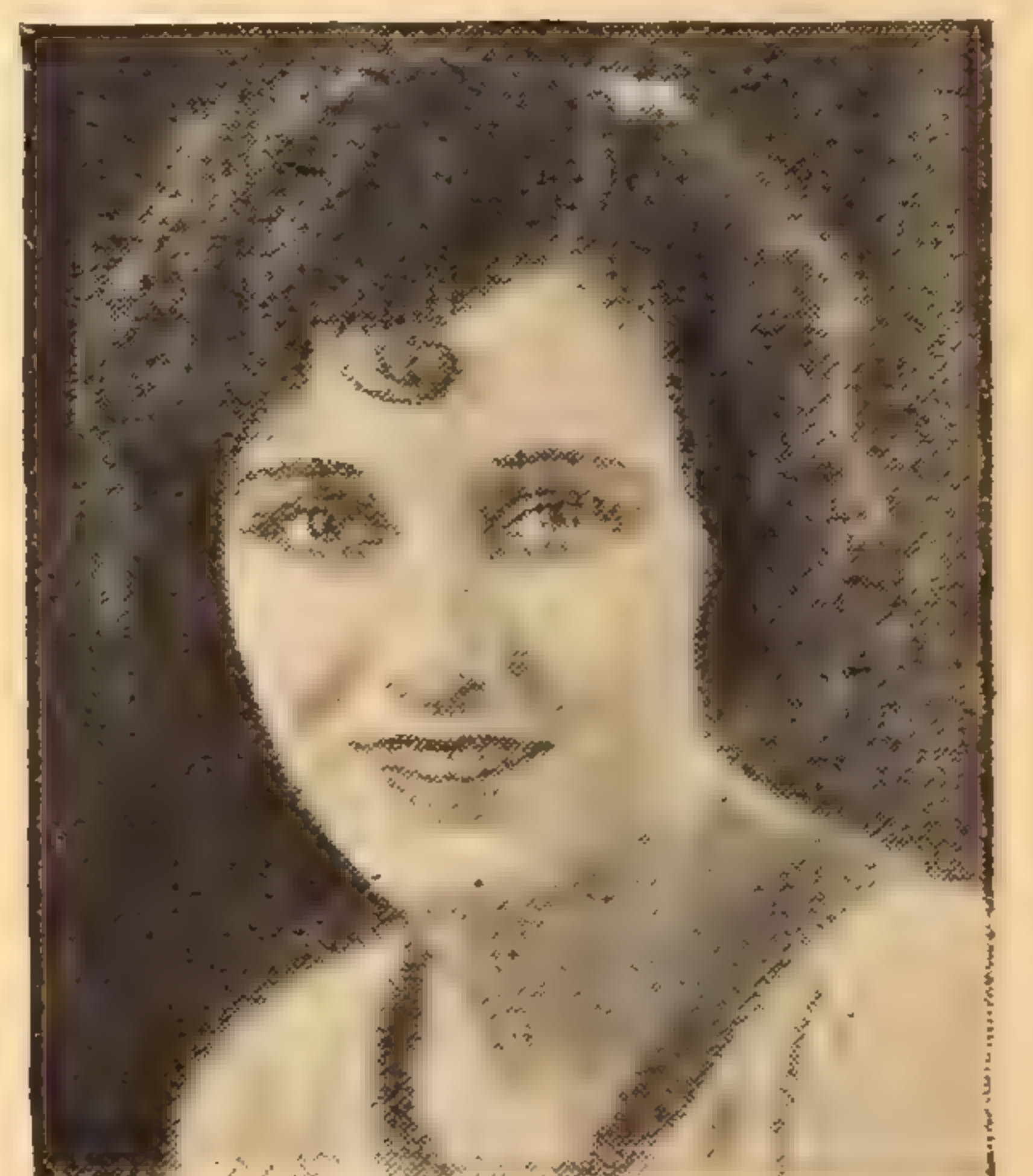
Virginia Cherrill



Pola Negri



Edna Purviance



Georgia Hale



Charlie Chaplin knew little affection as a child. And so, sensitive dreamer that he was, he imagined an ideal love that should make up for all he had missed. The constant heartache of the search for this ideal has given him that wistful quality. . . .



"The cleverest girl I have ever known," Chaplin called Paulette Goddard two years ago. He was not exaggerating.



Wide World

Lita Grey bore Chaplin two sons—Charles, Jr., and Sidney—with whom he spends every weekend. But differences in temperament parted Charlie and Lita



Mildred Harris' beauty appealed to the artist in Chaplin. But, little more than a child then, she could not keep pace with his feverish mind

The "Dinner-for-Eight-on-\$3" Club

Four members of Hollywood's smart younger set start something new in depression dining. It's fun—and practical!

BY KAY OSBORN

"THE Junior League might get away with a thing like that," said Patricia Ellis, doubtfully, "but could *we*? You can practise any kind of economy in the name of Charity or Society, but remember we're only picture players, and the public supposes we have a lot of money, even if we haven't . . . and if we give a dinner that costs as little as three or four dollars, won't people think we've gone stingy? Honest, Paula, I don't think it will work!"

Patricia Ellis and Paula Stone, movie newcomer and daughter of famed Fred Stone, were discussing the problem of entertaining their "set" . . . and how to do it on the least possible amount of money. Their "set," in case you aren't up on Hollywood's younger generation, includes Anita Louise and Tom Brown, Helen Mack and her new husband, Charles Erwin, and Henry Willson and Ben Alexander, who keep Pat and Paula,

respectively, from being lonely in the big movie city.

You see, the boys in the group had trotted them around to the Trocadero and other night spots time and time again, and now they felt they should do something to repay them a little . . . but what, and *on* what? That was their problem. (And doesn't it sound very familiar to you?)

• "I KNOW!" said Paula, suddenly inspired. "We could make a club out of it. And we could put a little competition into it, too, just to add fun and suspense. I could give a dinner for the eight of us . . . then you could give one next week . . . Helen (Mack) could be next in line, and then Anita could have her turn. Each of us would be required to plan our menu to cost less than three dollars. That will take a lot of ingenuity . . . and each hostess will have to put her itemized budget right on the table, so that there will be no chance to cheat.

And then at the end of the four dinners, we can vote which dinner was the best, and the winning hostess can get a prize or a medal or something. How does that sound?"

"Let's ask Helen if she thinks it can be done," suggested Pat, reaching for the phone. "She's the only housewife [Continued on page 88]

Anita Louise (left) and Paula Stone and Patricia Ellis (below) are three of the girls who served complete dinners on \$3 apiece. So could you!



Helen Mack said it could be done

Are You Up-to-date about HELEN VINSON?

The tall, poised Southern girl is the very newest international star. And fascinating from any angle!

BY VALERIE GAY

WHEN Helen Vinson, then in her teens, walked into dress shops in her hometown of Houston, Texas, she never dreamed that, in a very few years, her taste in clothes would be world-famous.

When she finished at the University of Texas, where she was known as "the campus menace," and started on the stage in romantic rôles, she never dreamed that world audiences would become Vinson-conscious by her expert playing of unsympathetic "other women" parts.

When she first left Broadway for Hollywood, she never dreamed that she would attain stardom six thousand miles from Hollywood—in a British picture. And in a romantic rôle.

And when she played her first game of tennis, she never dreamed that one day she would interest (romantically) the world's greatest tennis player—who is none other than tall, smiling, colorful Fred Perry of London, England.

All of which gives Helen the impression that practically *anything* can happen in this life that we are all living!

● SHE was born Helen Rulfs, the daughter of a well-to-do Texas oil man, and grew up to be five feet, six inches tall without benefit of high heels. Moreover, she grew up with a Southern accent. At first, both her height and the soft Southern slurring of words seemed like possible handicaps on the stage. That was why, for a while, she became a professional model.

But elocution lessons lessened the accent, and her poise made her height a distinct asset, not a liability. She proved that the tall girl could be graceful and charming without being statuesque. She had glamor. She had charm. She had intelligence. She was human and under-

standable and likeable—even when the script writers made her appear a super-menace!

In other words, Helen has won public approval the hard way. She has taken the thankless rôles and turned them to her advantage. She has refused to be tied down to any one studio—so that no one studio has felt the necessity of "building up" her standing as an actress, as a personality, or as a woman who dresses beautifully. She has earned every bit of her reputation.

And it has not gone to her brownish-blond head; nor is there any fleck of egotism in her brown eyes. Whatever praise may come her way, she takes in stride—with a smile about the possible impermanence of it. She is a firm believer in the old [Continued on page 66]



Helen Vinson has won a reputation as one of the world's best-dressed women. This black net and satin, with a sari cape, is a Molyneux creation

Colorful Women—and

BY SELENA MORRISON

DO YOU remember the excitement you felt when *Anna Christie* came to your theatre and you first read those magic words, "Garbo TALKS"?

But 1935 has brought you a new "high" in movie thrills. You have met that vivacious vixen, *Becky Sharp*. You have seen something more than shadows on the "shadow screen"; you have seen a woman in natural, lifelike color—a woman whose expressive eyes are blue, whose ash-blond hair catches and reflects the glory of a



To Rouben Mamoulian, orange-yellow expresses the personality of Miriam Hopkins

sunny day, whose lips, trembling in fright and ecstasy, are red lips!

Becky Sharp will paint Hollywood red! And she won't stop there! Yellow, blue, orchid, green, magenta, brown, pink, tan, orange, purple, cerise, crimson Just name your favorite hue and *voilà!* there it will be!

But stop a moment.

What are color films going to do to *your* favorite star, and mine? Miriam Hopkins, who played *Becky*, may be "just the type," but what of Joan Crawford, Janet Gaynor, Katharine Hepburn? What of Garbo? What of the others?

The more I asked myself these questions, the more determined I became to know the answers. *All* the answers—and the right ones. Who could tell me?

Rouben Mamoulian, of course! The man who directed *Becky Sharp* for Pioneer Pictures—and the only man, incidentally, who has directed the three leading glamor queens from abroad: Marlene Dietrich, Anna Sten, and Garbo.

● I FOUND him charming and as eager to talk about color as we are to learn its possibilities.

"Set all your fears at rest," he told me. "Color on the screen will enrich every face—it doesn't matter whose—because it will make every player's individuality, or glamor more pronounced. The color of the com-

plexion, the hair, the eyes will accentuate the features, making each face more individual than it has been up to now, and adding to the variety of faces on the screen.

"Let me put it this way," Mamoulian offered. "There is a saying that 'at night all cats are gray.' So are humans in the color-blind eye of the black-and-white camera. They are all reduced to gray, which becomes the Common Denominator as it were.

"Then," he suggested, "consider the same man or woman in the color scheme of things. Hair, complexion, and eyes are brought to life and animated. So color makes for greater individuality, for greater expression of personality."

"Just how," I asked, "would you go about selecting a blonde or a brunette for a part?"

"I'm glad you brought that up," the director answered quickly, "for that is just the point! You *won't* select a 'blonde' or a 'brunette' in the new color era, although I'll grant you that we used to do just that. You will select individual beauties individually! Formerly, if the heroine were a brunette, then the ingénue would inevitably be a blonde—for contrast.' In Hollywood the blondes had to become even *blonder* blondes, and the in-between shades had to become darker, so that their outstanding values would photograph dramatically. Finally, the monotonous sameness of shades has become very dull and uninteresting."



To color-conscious Mr. Mamoulian, Marion Davies suggests sky-blue



Marlene Dietrich—exotic, remote, regal—suggests light purple



Frances Dee—alert, modern, sensitive—suggests clear blue

You!

Do you have a vivid personality? Wear the right colors and no one can miss it! . . . Movie stars will soon be showing you how, predicts Rouben Mamoulian, who directed "Becky Sharp"

• "BUT, before long," he continued, "women on the screen will cease to fall into merely *two* categories. There will be platinum blondes, ash blondes, golden blondes, auburn, titian, chestnut, light brown, dark brown, blue-black and iron grays. Coupled with these variations, consider pale blue, gray, hazel, light brown, dark brown, dark blue, black, violet and green eyes! And, with these infinite possibilities for fascinating contrast, consider the added lure of complexions ranging from alabaster through fine golds to pinks and olive. Color, through these various avenues of expression—eyes, hair, skin—will give new values to every screen face. No longer will we judge beauty only by the contour of a face; color will count, too—as it does in real life.

"Color, we must always realize, is

Rouben Mamoulian should know what color can do—after directing *Becky Sharp*

not superficial. It is not adornment, as a dress worn for an occasion, but is properly a part of the physical make-up of any person, male or female!

"And here is another thought: in every picture in the not-far-distant future, color should emphasize all of the story's dramatic significance, for color is a great and powerful factor in life itself. From time immemorial, colors in infinite variety have provoked a variety of different emotions

in us. Smart women select their colors carefully to dramatize their beauty, their personalities, to the fullest. Just so, Hollywood will heighten the drama of a story by the careful selection of colors to illustrate it.

"All combinations of color in harmony and [Continued on page 70]



Ginger Rogers—impulsive, athletic, sunny—brings to mind warm yellow



Irene Dunne—serene and poised, with quiet charm—suggests blue-green



Mae West—daring, provocative, keen-witted—could wear orange-red



As new as tomorrow is Maureen O'Sullivan's utterly smart outfit. There is chic in her halo hat, and the high draped neckline and charming simplicity of her black dress are Very Autumn 1935

Highlights

- Clothes will take on the soft, warm vividness of "Zinnia" colors.
- Romance will enter our lives with the glorious Renaissance fashions.
- Wardrobes will be doubled, simply by acquiring smart jacket costumes.
- Skirts will inch up on us.
- Tams will give us Latin Quartier "atmosphere."
- And figures will be glorified by intriguing draperies and slender lines.

Fashion

Foreword

BY GWEN DEW

HELLO, Autumn . . . Here so soon? . . . As much as we love summer, we *have* been looking forward to our "dressed-up" date with you and trying on all those new clothes you're bringing us from Hollywood and Paris and New York . . . O, we know all about them! Our spies have been peeking in the packages—and they've seen a whole world of new things . . . Subtly flattering, utterly chic, gaily-colored things . . . And all for us!

Becky Sharp wasn't any more colorful than we'll be when you arrive . . . That grand new shade of "pottery rust" fascinates us . . . and purple in woolen dresses . . . blue and red together . . . all those lovely new "Zinnia" colors, ranging from amber to copper, but always with a "Zinnia" glow . . . rich Renaissance blue . . . honey-colored neckwear for black dresses . . . and black with white trimmings for silk dresses and for coats.

● AND this "Renaissance trend" intrigues us. So much so that we've checked into it and found a fascinating story . . . All about an exposition of Italian Renaissance art in the Petit Palais in Paris that inspired fashion creators to adapt Renaissance styles to modern times and bring a brilliant new theme into 1935 fashions . . . In a painting by Raphael, for example was a striped, off-the-face turban—and soon it will be in every millinery store in America, too! Botticelli's *Madonna of the Pomegranate* inspired the new aureole hats. Titian's painting of the Doges is responsible, all these hundreds of years later, for hats low in front, high in back.

So, because all of these glorious paintings were shown in Paris a few months, Renaissance styles will hold full sway in our new clothes. They're romantic-looking . . . their lines are flattering . . . and the materials for evening will swish and swirl around our feet, while we become delicately feminine. Yes, even intriguingly feminine.

And there will be draped effects, even in daytime things . . . in capes, pockets, sleeves, and bodices. And we are looking forward to those new tunic dresses. They're becoming to almost all figures. And plain high necklines, draped to give fulness and grace, are very enchanting to wear, and very, very smart!

Our spies have told us, too, about the fabric contrasts in the new dresses—such as velvet combined with crêpe, crêpe with satin, and wool with velvet. This has been a year of contrasts—in colors, in fabrics, in details of ensembles. So why shouldn't the "contrast" cavalcade continue? Particularly when the trimmings for the new fabric combinations will include soutache, ciré and rat-tail.

[Continued on page 81]

Classic's FASHION PARADE

There is a tang of autumn in the air . . . and coats once more have wide appeal. Not to mention wide lapels . . . and high waists. Rosalind Russell, alert young dramatic actress now appearing with William Powell in "The Black Chamber," manifests the "tailored trend" in a smart tweed, topped by an Ascot scarf and black accessories . . . The setting: the doorway of a shop conducted by two of the movie colony



If you want to look

Just follow the lead of pert Ann Sothern

By GERTRUDE HILL

IF YOU were a cuddly, baby-doll type of girl, and you very much wanted to look sophisticated, how would you go about it? That was the problem Ann Sothern faced when she first went to Hollywood six years ago.

If ever there was an ingenuous ingénue, eighteen-year-old Ann was it. Soft curly hair (medium-brown), a round little face, big eyes and a pouting mouth—Ann had them all. A cute little trick she was, a bit of very feminine fluff.

But no one takes an ingénue seriously. Her rôle in life is to provide a pretty interlude of romance with the juvenile. She misses out on all the big dramatic scenes; she never is allowed tense moments; no audiences sob and sigh and thrill with her emotional cadences. To be frank, she lacks distinction.

And in order to get anywhere in Hollywood, or even in Snoqualmie, Washington, you must have distinction! So young Ann laid her plans. From a peaches-and-cream ingénue she would evolve into a champagne-and-caviar sort of girl!

She had much to learn, and much to overcome. But today there is no question as to the Sothern *chic*, her languid poise, or her smartly sophisticated manner.

"A smart suit is important." Left, Ann's unusual one



A black skirt, silver-cloth shirt, and caracul cape

Sophisticated...

—who refused to be a baby-doll type any longer!

● Ann began her re-characterization with her personal appearance, guided by the direct supervision of the late great glorifier, Florenz Ziegfeld, to whom she was under contract. He told her to lighten her brown hair to a corn-silk yellow. She trained her eyebrows to be questioning, slightly supercilious arches. She brushed the curls away from her face and cultivated a sleek hairline. She was no longer the girl on the candy box; she was smart, assured, and ready for the next step in her transition to a sophisticated lady.

"After I had done as much as I could to overcome the babyishness of my face, I started in on my clothes," Ann told me. "Fortunately, I didn't have to do anything to my figure." (I glanced upon the luncheon table set up in Ann's dressing-room between morning and afternoon scenes of *The Girl Friend*. Salmon loaf *en casserole*, crackers, tomato and cucumber salad, black coffee. No sugar, cream or butter, but a generous portion of very rich cheese pie for dessert. If she diets to maintain that figure, she must do it on off-days. But why should dieting be necessary, when a girl is naturally small and dainty?)

"Sophistication," she continued, "really means a chic simplicity. So I discarded everything that was fussy and loaded down with doodads. In place of them, I chose clothes that were svelte, individual, and cleverly designed. The aim of the sophisticate is to be noted for her distinction and good taste rather than to be startling or bizarre.

"I still select my wardrobe according to the rules of my original schedule. The guiding principles are simple and almost any girl can follow them with success. In the first place, I buy a few clothes every season, and I never carry one season's gowns over into the next. I dislike to wear one dress too many times, and besides, it is poor business to do so if you can possibly avoid it. You become associated with that one costume, and you [Continued on page 76]



Novel necklines help. Left, ruffled revers with rick-rack trim



Distinction counts. Right, Ann's soufflé dinner gown



All portraits by Irving Lippman

Near left, Ann proves that simplicity is smart

Far left, Ann introduces the new shirred capelet

Morning: Bette Davis dons a black wool two-piece dress with medieval type of white collar



Afternoon: Bette Davis wears a stunning black and white coat, with a matching cloth hat



Evening: Bette Davis rustles—and is chic—in crisp black net over taffeta, its novel neckline trimmed with flowers



—Photos by Elmer Fryer

Teatime: Bette Davis dances in black, trimmed with three saucy bows—the largest at the top

Here's the story in
BLACK and

WHITE

Here's how a movie dress is born—to be correct in style, suited to the actress, and easy to photograph. There are five major steps in the evolving of an ensemble, which Walter Plunkett, RKO designer, and Helen Mack, now in "The Return of Peter Grimm," illustrate



1. Stylist Walter Plunkett shows Helen Mack his design for a new dress



2. The designer and his fitter, Marie Ree, measure material for pattern



3. Fitter and designer fit the dress on a form the same size as player



4. Miss Mack tries on dress, plus coat, which gets finishing touches

5. Accessories are added . . . and Helen has a stunning new ensemble!

Evolution of a Dress

Accessories That Are *Successories*



Hats of novelty printed material, with bags to match . . . watch for these this autumn. June Clayworth's wool frock is of Chinese red. The buttons and braided belt are "electric blue"

The hands and the key belong to Virginia Bruce . . . who has made a part-time accessory (a scarf pin) out of her dressing-room door key



© G-B
Ostrich feathers and braided felt combine to make a Pierrot hat . . . an English fashion tip given us by pert Pamela Ostrer



—Rhodes
Berets will be more popular than ever this fall. Esther Ralston wears one of felt, leather-trimmed, with her plaid swagger coat



Lapels are almost necessities on suits; now, on dresses, they become accessories. Bette Davis decorates a Fall frock with wide fur lapels

From the
Broadway
Hollywood
Store



Shovel-brim hats continue in favor . . . as proved by well-dressed Esther Ralston. Note the new square-frame style of her coat's fox collar



—Rhodes

Jackets . . . what girl can do without one in the fall? Esther Ralston's is of the popular gold velveteen, with leather buttons. Her hat, an Anzac felt



—Kling

Large shoulder clips on evening gowns . . . these are the costume jewelers' newest gift to womankind. Claire Dodd wears them on black satin



—C. S. Bull

Have you seen any of the new "Dutch boy" hats, such as Betty Furness is wearing? You will . . . you will!



Charm bracelets are seen on nearly every feminine wrist in Hollywood. This is Mary Carlisle's



—Portrait by Walling

From the land of Buddha, where it is the principal garment of Hindu women, comes the exotic, softly flattering "sari" . . . which Loretta Young wears enchantingly in "Shanghai"

Fashion Tells a Sari Tale

Hollywood adopts a Hindu mode . . . which the world will copy



The "sari" itself is such a graceful costume that it practically demands a graceful wearer — preferably tall, brunette, a bit exotic. And because Kitty Carlisle fits the description, the "sari" fits her to fashionable perfection

—Portraits by Richee

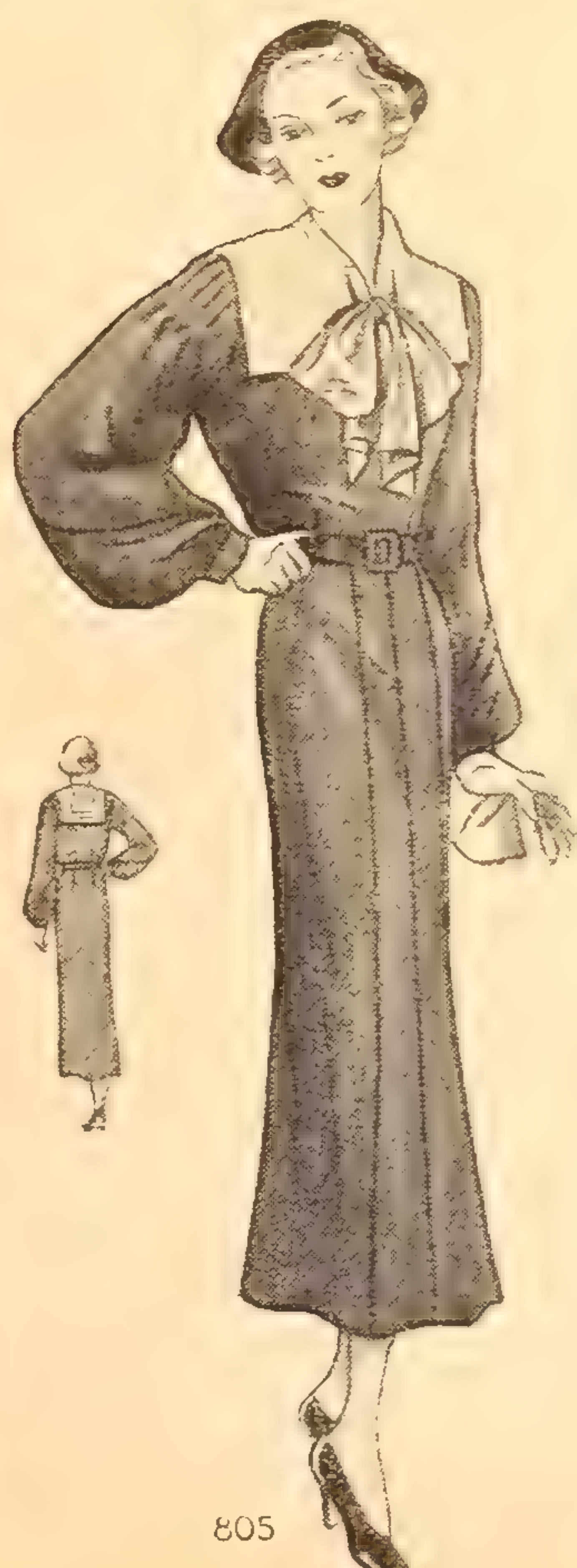


A dramatic newcomer to the movie world—Gladys Swarthout of the Metropolitan Opera — takes to the hood that is a dramatic newcomer to the fashion world. Her first picture is "Rose of the Rancho"

Fashion Yourself a Fall Wardrobe!

Genevieve Tobin and Mary Carlisle model
two smart new frocks—simple to make

FOR afternoon wear, for office wear, for almost any wear—anywhere—you could use a frock like Genevieve Tobin's (right), which she wears in *Here's to Romance*. It has simplicity, plus chic and charm. The material is wine-red crêpe, with a vest of white piqué, repeated in the revers. But it could be made just as easily in purple crêpe-back satin, with vest and revers of the lustrous side of the crêpe. Particularly with MOVIE CLASSIC Pattern 801. Designed for sizes 14, 16, 18 years; 36, 38 and 40-inches bust. Pattern, 25c. Order by coupon.



PETITE Mary Carlisle, of M-G-M films and Hollywood's younger set, is noted for her clever clothes. At the left is a brand-new sample—which is yours for the making. The material is white-flecked black silk that looks like wool, with a collar of quilted white satin and a burnt-orange bow. Note how the big sleeves make the hips look thin. Note its simple lines. It might also be made in novelty wool, satin-back crêpe, wool jersey—from Pattern 805. Designed for sizes 14, 16, 18 years; 36, 38 and 40-inches bust. Pattern, 25c. Use coupon below in ordering.

MOVIE CLASSIC'S Pattern Service
529 South 7th St., Minneapolis, Minn.

For the enclosed.....please send
me Genevieve Tobin Pattern No. 801—Mary Carlisle Pattern No. 805 (circle style desired).

Size..... Bust.....

Name.....

Street.....

City.....

Patterns, 25c each

Here are the answers for autumn to your cry of: "I wish I could be as pretty as a movie star!" You can be!

By *Alison Alden*



What the Stars Have

SUMMER'S at an end, and the thrill of autumn days is here. Regretfully, we watch the long hours of tennis, swimming, riding, become memories. But, as long as there are football games to watch, long hikes to take, new clothes to buy, life can still go on. Especially, if we—like old Mother Nature—acquire new loveliness in the autumn!

Look into your mirror, and what do you see after summer days are

past? A petal-smooth skin? A lovely, radiant face? Look at yourself as critically as any Hollywood star might look at *herself*. Then answer yourself truthfully as to whether your skin does or does not need some special attention.

While hours in the sun have been wonderfully healthy ones for you, there is a tendency to a drying of your skin due to swimming and the effect of the sun. If you were a Hollywood star, would you just let this situation pass, and think that perhaps time would remedy it? No, of course not. You would know that it would mean lost loveliness, lost prestige. With an office and home audience to face, *you* are likely to be criticized for a lack of personal care. And there's no profit in that. So let's do just as the stars would, and make our appearance conform to the fall pattern.

Carole Lombard did not change from the conventionally pretty girl that she was a few short years ago into the ravishing beauty that she is today without being self-critical con-

stantly. Neither did Joan Crawford. Nor Jean Harlow. Nor Ginger Rogers. And they kept asking the questions until they found the right answers. Moreover, with every changing season, they find new, additional answers!

● **FIRST**, consider your skin. You will soon begin to want to lose that deep tan—for lighter skin tones are what the darker autumn clothes fashions will demand. As the days go by, your skin will fade, but there are skin bleaches that are mild and harmless and will help the process along. They will help you change from a bronze Indian maiden into a smart "pale-face."

Then your dry skin will need lubricating, and you should apply a nourishing cream with a good deal of oil in it to remedy that condition. Of course, skins vary in their needs, but if yours is the kind that becomes dry and coarse by the end of the summer, it must have nourishment.

There's something else, too. Every star has some facial defect to overcome, and she is not averse to using some clever, sane cosmetic aid to remedy it, to make herself look as lovely as possible.

Soft fresh skins must always be cleansed, lubricated, and stimulated. Glenda Farrell is intent on her task!

SKIN CARE





TODAY'S LOMBARD

RIGHT NOW . . . WRITE!
 If you have any beauty problems, don't be afraid to tell them to Alison Alden. She can help you to solve them, personally! If you would like to know the trade names of any beauty aids that she describes this month, she will be glad to tell you. Just send your questions, with a stamped, self-addressed return envelope, to: Alison Alden, MOVIE CLASSIC, 1501 Broadway, New York City.

Done—*You Can Do!*

Here are some suggestions that she might give herself—and you:

If your nose is too long: Put just a tiny bit of rouge under the tip.

If your face is thin: Put your rouge farther back and away from your nose. Rouge your ears slightly, but not your chin.

If you have circles under your eyes: Blend your rouge up a bit into the shadow.

If your face is broad: Your rouge should be placed higher up and nearer your nose. Try blending just a tiny bit of rouge on your chin.

If your lips are thin: Use lipstick freely in the center of both lips, and less toward the corners.

If your mouth is too wide: Use lipstick on the center only, and then blend to the edges. If your lips are the least bit thick, don't rouge the lower one, but merely press the two lips together.

● **EXPERIMENT** a bit with make-up, and you will find that it works wonders in your appearance that you never dreamed could be achieved. The stars do it by make-up . . . why not you?

Let me tell you of a beauty treatment that many stars have found val-

uable. Use two shades of powder . . . one that is your natural shade and one of a lighter hue.

This combination works like magic. It gives harmony to your features—features that may not be exactly classic in their proportions. For instance, the girl with the too-prominent nose can make it appear smaller by using a darker shade of powder than that used on the rest of her face. Or, if you are a girl with a slightly receding chin, you can make it look firmer by using a very light coat of rouge all over your chin, as well as a lighter shade of powder than that used for cheeks, nose and forehead.

Hollywood beauty aids are worth knowing!

Last month, I told you how to apply your powder and rouge . . . and this month I'd like to make a suggestion about something *not* to do.

Never get your rouge inside your "smile curve." By that I mean that when you smile there is a curving line down from the nose to the lips, and your rouge must always go outside that curve. And your rouge must

never be lower on your face than the line of your lips. It will make you look older if you don't follow this tip!

● **IN THE** actual care of the skin, there are three fundamental things you must always do: 1. Cleanse. 2. Lubricate. 3. Stimulate. There are different ways of meeting these needs, but a *system* is absolutely necessary if you [Continued on page 87]



MAKE-UP

Ginger Rogers is a lovely exponent of the importance of taking the proper amount of time to apply make-up

Star right—Star slight



Sally Blane is one of the five chic stars who form the Fashion Council



Esther Ralston



Gloria Stuart



Adrienne Ames



Binnie Barnes



This is a sketch of a fall creation approved by the Council—a two-way-stretch foundation without a single seam! It has an uplift brassiere, and new "layflat" fasteners eliminate garter bulges

LET'S GET DOWN to figures! After all, what is more important in feminine lives than smooth, slim figures? And where do they know more about attaining them—and retaining them—than in Hollywood? . . . One smart company recognized Hollywood's supremacy in svelteness, and organized the Hickory Fashion Council, made up of five of filmdom's most chic stars: Sally Blane, Esther Ralston, Gloria Stuart, Adrienne Ames and Binnie Barnes. They act in an advisory capacity to a staff of expert designers, suggesting new innovations in girle design. No two feminine figures may be alike, but when five ultra-feminine stars can agree on what every figure needs, it stands to reason that their consensus of opinion will result in a combination of smart style and smooth figure control in Hickory foundations. A brand-new idea—and a grand new one!



JOAN

Why so fussy about cleaning your face? It's late.

LOTTY

I never leave stale make-up on all night.

JOAN

What's the harm in that?

LOTTY

Don't you know stale make-up left clogging the pores causes ugly Cosmetic Skin? Lux Toilet Soap's made to guard against it.



THE lather of Lux Toilet Soap is ACTIVE. That's why it protects the skin against the enlarged pores and tiny blemishes that are signs of Cosmetic Skin. If your skin is dull or unattractive, *choked pores* may be the unsuspected cause.

Don't risk this modern complexion trouble! Guard against it the easy way thousands of women find effective.

Cosmetics Harmless if removed this way

Lux Toilet Soap is especially made to remove from the pores every trace of stale rouge and powder, dust and dirt. 9 out of 10 screen stars have used it for years because they've found it *really works*.

Why not follow their exam-

ple? Use all the cosmetics you wish! But before you put on fresh make-up during the day—ALWAYS before you go to bed at night—give your skin this gentle care that's so important to loveliness—and charm!

Margaret Sullavan

Star of Universal's "NEXT TIME WE LIVE"



USE ALL THE COSMETICS YOU WISH! I AVOID COSMETIC SKIN BY REMOVING MAKE-UP WITH **LUX TOILET SOAP**

Much more is expected from women today



These days are good to women. They have independence unheard of a generation ago. And with this new status every woman is expected to have a frank, wholesome outlook, particularly in those matters which affect her intimate feminine life.

Take the question of feminine hygiene. The modern woman has found out that Zonite is the ideal combination of strength and safety needed for this purpose. The day is gone when caustic and poisonous compounds actually were the only antiseptics strong enough. In the past, you could not criticize women for using them. But today every excuse for them is gone.

Zonite is *not* poisonous, *not* caustic. Zonite will never harm any woman, never cause damage to sensitive membranes, never leave an area of scar-tissue. This remarkable antiseptic-germicide is as gentle as pure water upon the human tissues. Yet it is far more powerful than *any* dilution of carbolic acid that may be allowed on the human body.

Zonite originated during the World War. Today it is sold in every town or city in America, even in the smallest villages. Women claim that Zonite is the greatest discovery of modern times. Comes in bottles—at 30c, 60c and \$1.00.

Suppositories, too—sealed in glass

There is also a semi-solid form—Zonite Suppositories. These are white and cone-like. Some women prefer them to the liquid while others use both. Box holding a dozen, individually sealed in glass, \$1.00. Ask for both Zonite Suppositories and liquid Zonite by name at drug or department stores. There is no substitute.

Send coupon below for the much discussed booklet "Facts for Women." This book comes to the point and answers questions clearly and honestly. It will make you understand. Get this book. Send for it now.

USE COUPON FOR FREE BOOKLET

ZONITE PRODUCTS CORPORATION FG-510
Chrysler Building, New York, N. Y.

Please send me free copy of the booklet or booklets checked below.

- ☐ Facts for Women
☐ Use of Antiseptics in the Home

NAME.....
(Please print name)

ADDRESS.....

CITY.....STATE.....
(In Canada: Sainte Therese, P. Q.)

Ask Yourself

TEN QUESTIONS

—And Win a Prize!

● MOVIE CLASSIC invites you to enter one of the world's simplest, fairest contests—in which *every entrant will be a winner.*

Do you have a pencil handy? Get it! You may win \$25.00 with it—now. You are *certain* to win an attractive, useful article that any girl would like to have. Just by playing this little game of answering ten questions frankly!

You are acquainted with MOVIE CLASSIC. But we want to get acquainted with *you*, with your personal likes and dislikes. That is why we are asking these ten simple questions. Your answers—if they are frank and honest—can be our greatest guide in giving you the kind of magazine that *you* want to have.

All that it costs you to enter is a three-cent stamp . . . and a few brief moments of your time. Certainly, you know what you like—and certainly you would enjoy entering *one* contest in which *no one can be a loser.*

The whole contest hinges on the tenth question. The answers to that will decide the money-prize winners. You stand as good a chance as anyone of thinking of a story title that would be alluring, irresistible. Just think of a title that would impel you, yourself, to read a story.

Wouldn't it be nice to pick up \$25.00 with little effort? Someone will. Why not you? And there are other cash prizes that you stand a chance of winning. Second prize is \$10.00. Third prize, \$5.00. The ten next-best titles will win one dollar each. In case of ties, duplicate prizes will be awarded. And everyone who competes—whether a cash-prize winner or not—will receive a "mystery prize" of an attractive, indispensable beauty aid!

The rules are simple: (1) All entries must be addressed to Contest Editor, MOVIE CLASSIC, 1501 Broadway, New York City—and submitted on coupon below. (2) They must be in our office not later than September 20, 1935. (3) All entries, to be eligible, must have answers to all ten questions. (4) The decision of the judges—the editors of MOVIE CLASSIC—will be final. (5) Members of the MOVIE CLASSIC organization and their families are not eligible to compete.

Winners will be announced in December MOVIE CLASSIC.

Are you ready? Get set! Go! Remember—*everybody wins!*

1. What is your name?
2. Your address?
3. Your vocation?
4. How old would you tell a census-taker you are?
5. How often do you go to the movies?
6. Why did you buy this copy of CLASSIC? Because you have "the CLASSIC habit"?
Because someone told you about the magazine? Because of its fashions, or its beauty
and charm features? Because you were attracted to it by the cover? Or why?
7. What three features do you like best in this issue of MOVIE CLASSIC?
8. What three photographs?
9. Which five players would you like to see "covered" by MOVIE CLASSIC'S star
reporters?
10. What would you suggest as a title for a story about your favorite star?

Clip and Mail to

Contest Editor • MOVIE CLASSIC • 1501 Broadway • New York City

"I'D SOONER DIE THAN GO TO ANOTHER PARTY"

Pimples were
"ruining her life"



1 "I had counted so much on my first high school 'prom'! Then my face broke out again. I could have died. My whole evening was a flop. I came home and cried myself to sleep.



2 "Those pimples stayed. Even grew worse. Then, I heard about Fleischmann's Yeast. I began to eat it. Imagine my joy when my pimples began to disappear!

Don't let adolescent pimples spoil YOUR fun——

DON'T let a pimply skin spoil your good times—make you feel unpopular and ashamed. Even bad cases of pimples *can* be corrected.

Pimples come at adolescence because the important glands developing at this time cause disturbances throughout the body. Many irritating substances get into the blood stream. They irritate the skin, especially wherever there are many oil glands—on the face, on the chest and across the shoulders.

Fleischmann's Yeast *clears the skin irritants out of the blood*. With the cause removed, the pimples disappear.

Eat Fleischmann's Yeast 3 times a day, before meals, until your skin has become entirely clear.



3 "Now my skin is clear and smooth as a baby's. I'm being rushed by all the boys. Mother says I don't get *any* time to sleep!"

Many cases of pimples clear up within a week or two. Bad cases sometimes take a month or more. Start *now* to eat 3 cakes of Fleischmann's Yeast daily!

Eat Fleischmann's Yeast as long as you have any tendency to pimples, for it is only by keeping your blood clear of skin irritants that you can keep pimples away.



—clears the skin

by clearing skin irritants
out of the blood

EYE IDEAS

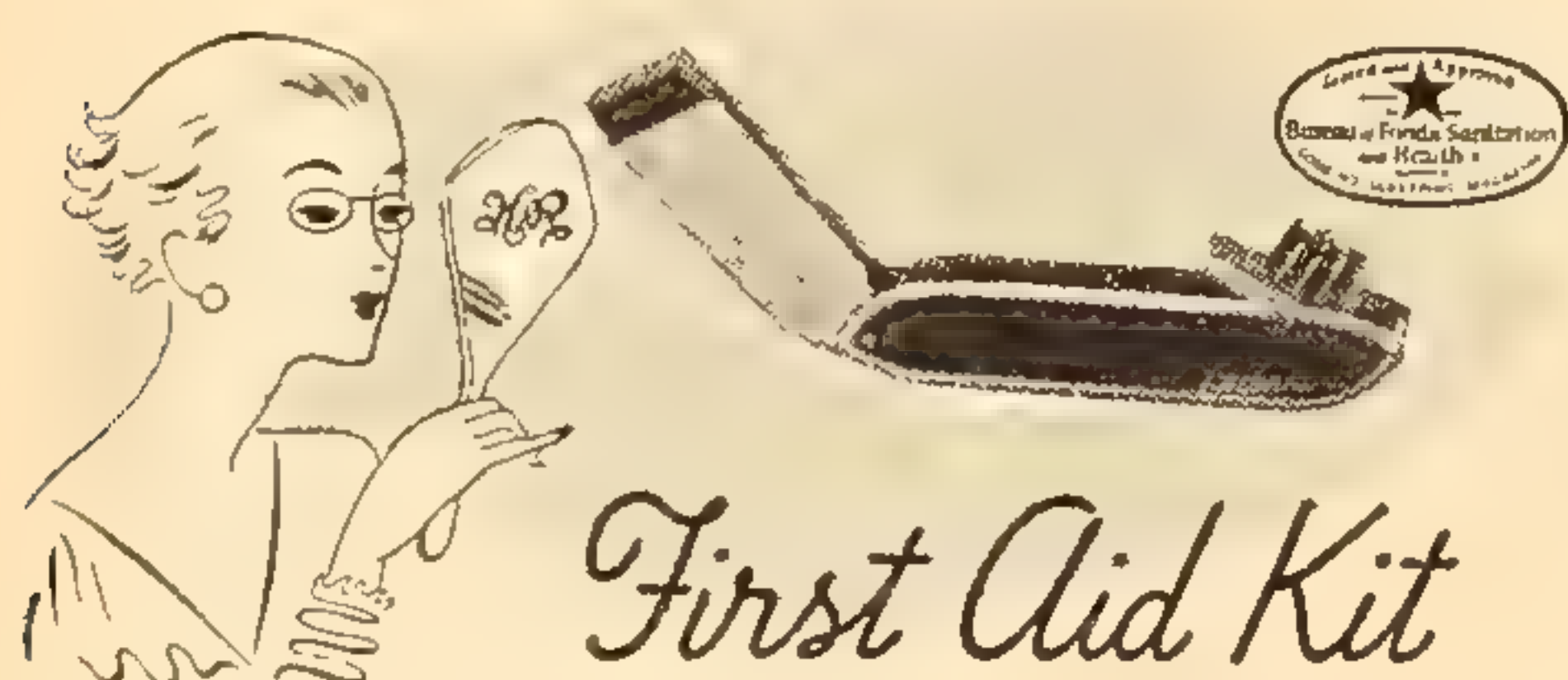


EYES BEHIND GLASSES!

LOTS of women we know hesitate to wear glasses because they believe them unflattering. Not a bit, if you beautify your eyes! Glasses make them look smaller—so enlarge them . . . with KURLASH, the little implement that curls back your lashes lastingly between soft rubber bows. Your lashes appear longer and darker. Your eyes look larger, brighter, deeper! Opticians recommend KURLASH because it keeps your lashes from touching your glasses. \$1, at good stores.



Don't neglect your eyebrows, either! TWEETZETTE, which "tweezes" out an offending hair at the touch of a button, is the easiest way known to shape your brows, painlessly, at home. Make them conform to the upper curve of your glasses, and the latter will be less noticeable! \$1, also, at your drug store.



Behind your glasses, you can use eye make-up liberally and defy detection! Try SHAD-ETTE, at \$1, to give your eyes size and allure. And the little marvel LASHPAC to travel in your handbag everywhere. It holds a stick of mascara for accenting brows and a little brush to groom them later. Also \$1. Write me if you aren't sure what shades to use!

Kurlash

Jane Heath will gladly send you personal advice on eye beauty if you drop her a note care of Department F-10, The Kurlash Company, Rochester, N. Y. The Kurlash Company of Canada, at Toronto, 3.

They're the Topics!

[Continued from page 10]

having long hair when her romance with Hal Mohr was flourishing and now that he is her husband he won't let her cut it. She is the only star in Hollywood with genuine "flowing tresses" long enough to sit on. "And sometimes," she confided, "I feel like a freak. I'd adore having it bobbed—but I dread the scene that would follow at home!" Hmmm—looks as if we'd found one man who is head of his house! Or maybe that is what comes of having a wife with hair of an old-fashioned length. . . .

HOLLYWOOD BOWL, during the "Symphonies Under the Stars" season, gets a big play from music-lovers among the picture folk. But there would seem to be no set mode of dress for these concerts in the vast theatre with the sky for a roof.

For example—at the first concert Marlene Dietrich wore a navy-blue tailored suit with matching accessories. Gladys Swarthout wore a wine-colored peasant linen dress with natural-colored straw bonnet. And whatever Lily Pons wore was concealed beneath an ermine wrap.

WHEN Mae West steps out evenings, she invariably wears wide-brimmed flopping hats. And there's a reason aside from the sartorial angle.

La West can manipulate the brim of that hat like nobody's business—merely with a toss of the head. Those who get close to her and start to take a good look will find that brim—front, back, or sides—always in the way.

LILY PONS has a keen sense of showmanship, as she has proved on many occasions. At a garden fête that she gave recently at her Los Feliz home in Hollywood, Mlle. Pons chatted with her guests the while she held in her hand a large crystal glass, filled with orange juice. The color scheme of the drink just rounded out her orange ensemble and scarf. . . .

IT'S THE slack season in Hollywood, and we don't mean from a business standpoint. We just mean wearing apparel.

In one afternoon recently we noted the following "slackers": Mae West in white slacks, white felt hat, white silk man's-style shirt and white polo coat; Patricia Ellis in tailored linen slacks, azure blue upper, natural color straw coolie hat with blue ribbon tied under the chin; Anita Louise in white silk pajamas with red polka dots and red hair ribbon; Joan Crawford in white slacks and Mary-Jane kid slippers with her name perforated on the toes; and—

hold everything—Marlene Dietrich in a white linen sports suit.

SPEAKING about the wearing slacks fad around the studios, Bing Crosby saw so many of the gals so attired that he decided, for a gag, to stand in himself. So he clowning around a whole afternoon attired in vivid blue shorts and a polo shirt until Dixie Lee arrived on the lot and gave Bing the "Go" signal . . . The Bings have been vacationing between pictures in their new home at Rancho Santa Fe. (And **MOVIE CLASSIC** is going to tell you about that home. Watch for "Bing Crosby Wanted a Small House!"—Editor.)

JAMES DUNN'S a changed man. And a blonde did it! Maybe you've wondered why you haven't heard of him being at this night club and that one, hitting the high spots in the old Dunn custom. He's actually saving money and has a nice trust fund established, thank you. All because Patricia Lee made him do it. They've had the let's-go-together habit since they played in the same picture, *Stand Up and Cheer*. And Pat has given Jimmy food for serious thought. He used to be up in the clouds all the time. Now he has his "feet on the ground"—but he has taken up flying! His whole object these days is to get enough hours in the air so that he will be eligible to enter the air race to Cleveland in the early fall.

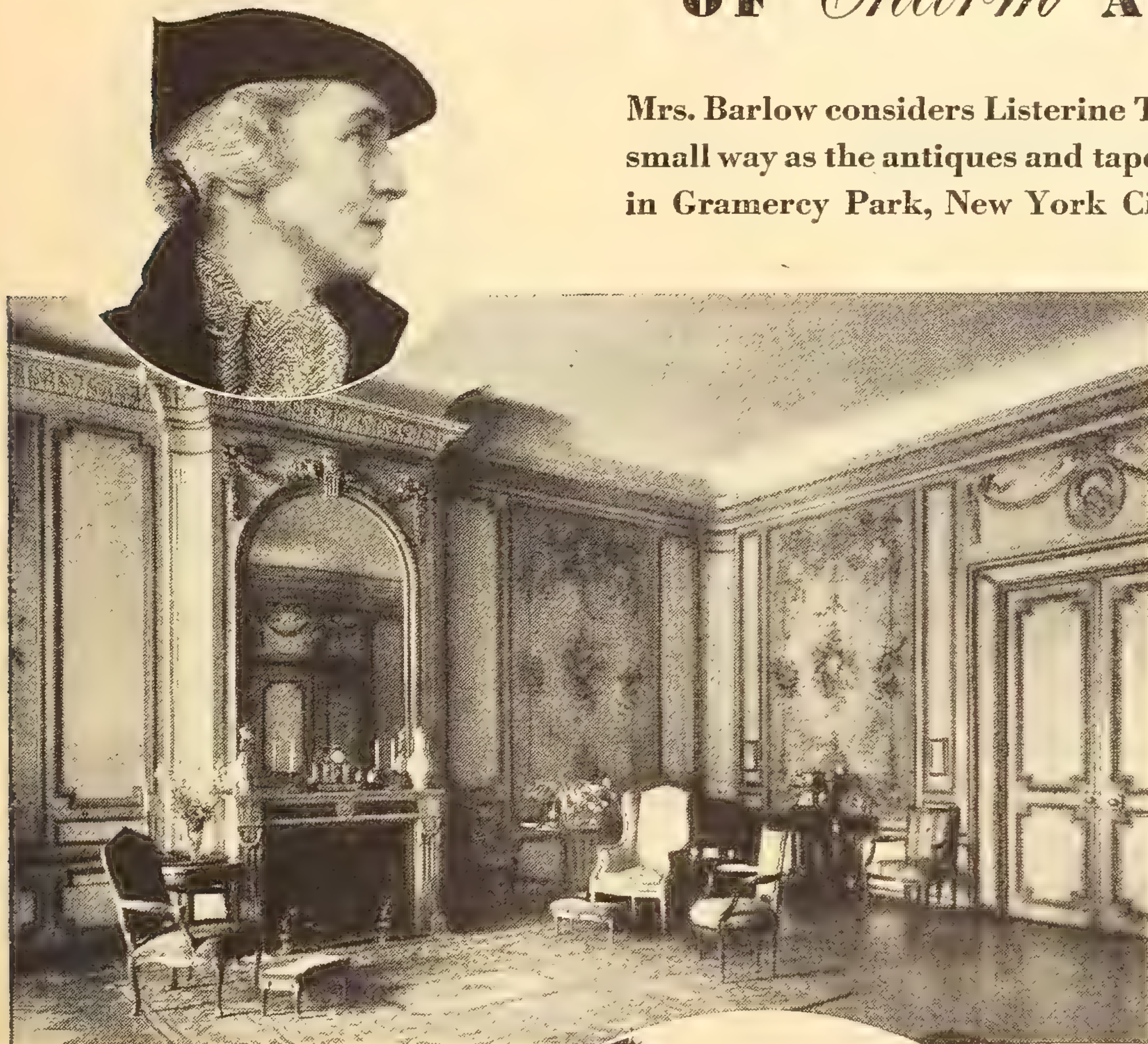


Meet the Newest Topic—Walter Abel. For his first screen rôle, he plays *D'Artagnan* in *The Three Musketeers*!

Mrs. SAMUEL L. BARLOW of Philadelphia, Pa., and New York City. Socialite . . . ardent horsewoman and dog lover . . . traveler . . . international hostess . . . collector and interior decorator. Her husband is a brilliant composer.

AN INTERNATIONAL HOSTESS OF Charm AND Distinction

Mrs. Barlow considers Listerine Tooth Paste as much of a luxury in its small way as the antiques and tapestries that adorn her gracious homes in Gramercy Park, New York City, and Eze, on the French Riviera.



Mrs. Barlow's drawing room in her New York City home, with its rich 19th century French tapestries.

Mrs. Barlow's winter house at Eze, on the French Riviera, overlooking the Mediterranean. The foundations of the rambling buildings at Eze are partly Roman and the structures themselves are largely of the 10th Century. There has been little change here since mediaeval times. Like her other homes, this too, houses a rare collection of antiques and objets d'art, and is the scene of many a brilliant social gathering.



Marble bust of Joel Barlow, Ambassador to France in 1812, by Houdon, the famous sculptor.



Mrs. Barlow considers her carved coral jewelry one of her most valued possessions. The photograph, of course, does not do justice to its beauty and delicacy.

Listerine

TOOTH PASTE

Large Size 25¢ . . . Double Size 40¢

"It seems that we have always used the products of the Lambert Company. Naturally when Listerine Tooth Paste came out we were delighted to find that it came up to the usual high standards expected from such a conservative old company. I particularly like the clean, exhilarating feeling it gives to the mouth after using—it reminds me of a fresh wintergreen berry picked off the ground in a New England pasture."

It is significant that men and women who could easily afford to pay any price for a dentifrice, prefer Listerine Tooth Paste, made by the makers of Listerine. Obviously, the price of 25¢ could be no factor in their choice. They are won to it by its marvelous quality and the quick, satisfying results it produces.

Nearly 3,000,000 men and women have discarded old and costlier favorites for this better dentifrice.

If you have not tried it, do so now. See how much cleaner your teeth look. See how much brighter they become. Note how wonderfully clean and refreshed your mouth feels after its use. Remember that here is a product in every way worthy of the notable Listerine name; at a common sense price. In two sizes: Regular Large, 25¢ and Double Size, 40¢.

LAMBERT PHARMACAL Co., St. Louis, Mo.

Beauty Robbing

DIRT VEIL

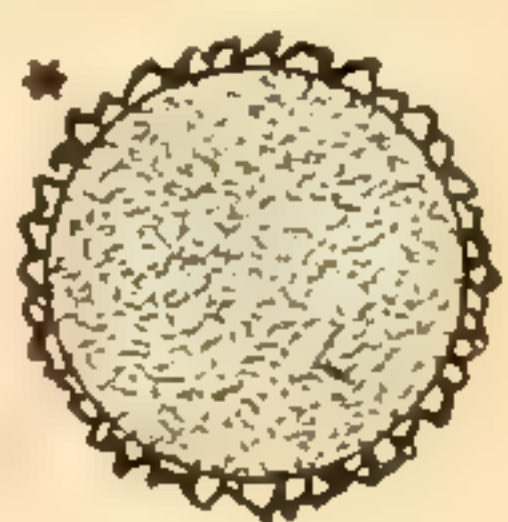
Removed from Hair in 10 Minutes



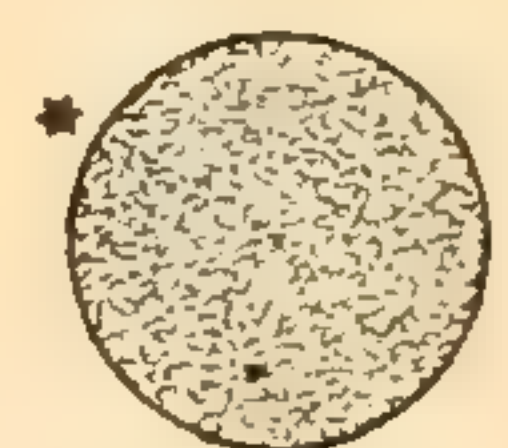
Amazing, new-type shampoo gives dull, faded hair gleaming life and lustre—with a single washing

ACCEPT GENEROUS TRIAL OFFER
NOTE COUPON BELOW

Is your hair dull and lifeless—even after you have just shampooed it? Then the chances are 9 out of 10 that the hair shafts are covered with a beauty-robbing *Dirt Veil*... A single shampoo of Mar-O-Oil will completely remove this *Dirt Veil*. When this happens, your hair will gleam with life and lustre. It will sparkle with beautiful highlights. And how soft and silky it will feel... Mar-O-Oil makes this startling change because it has the power to loosen and remove this *Dirt Veil*, when other methods fail completely. Then, being a scalp treatment and tonic, as well as a super shampoo, it nourishes the hair and imparts a lovely sheen... Get a bottle of Mar-O-Oil from your drug or department store. Use it only ONCE. If you do not agree that it is the finest shampoo you have ever used, your money will be refunded in full. Or, mail the coupon below with 10c, either in stamps or coin, for a regular sized 25c bottle.



Magnified hair shaft showing Dirt Veil left on it after improper shampoo.



Magnified hair shaft shampooed with Mar-O-Oil. Note how clean. Not a trace of Dirt Veil left.

*MAR-O-OIL

Soapless

OLIVE OIL SHAMPOO

GENEROUS TRIAL OFFER
J. W. MARROW MFG. COMPANY
Dept. 105, 3037 N. Clark St.
Chicago, Ill.

Please send me your regular sized 25c bottle of Mar-O-Oil for which I enclose 10c in stamps or coin.

NAME _____
ADDRESS _____
CITY _____ STATE _____



Speaking of Movies . . .

[Continued from page 18]

Brady's stockbroker pal. (Universal)

● ● ● Page Miss Glory is light comedy, amusing, but slow-moving, whose biggest attraction is Marion Davies. You haven't seen her in months and months, and the reunion with her is refreshing. No star of long standing has retained her beauty without a blemish, as Marion has. Millions of women must envy her the secrets of perennial charm that she knows. In this, she is a naïve, plain-as-a-hedge-fence chambermaid in a big hotel, where Pat O'Brien, Frank McHugh, and Mary Astor, who think fast, are trying to stave off eviction and starvation. They make a composite photograph of several movie stars and enter the result in a photo contest, calling their entry "Dawn Glory." Dawn wins, and then the trio have a struggle to keep the press from finding out that there is no such person. Dick Powell, an aviator who is the chambermaid's ideal, has fallen in love with the picture—and the trio have to fight him off, too. Finally, just as the battle seems lost, the chambermaid is dressed up and made up—and turns out to be a gorgeous creature, who looks like the winning photo. Her efforts to be a lady, her objections to a frustrated romance with her hero, all are amusing—if not actually hilarious. One wishes, though that Marion Davies—an obviously intelligent person—could sometime play a smart, ultra-smart modern! (Warners)

● ● ● Jalna is the long-delayed picturization of Mazo de la Roche's prize-winning novel of the same name—the story of a large and narrow family stagnating on a decrepit estate. As a film, the story loses much of the book's strength—probably because of its condensation. The plot is neither novel nor fast-moving; nor is it epic. And the concentration on conversation is a bit stifling. Which leaves the acting to be considered—and that is flawless, even though no big names adorn the cast. Jessie Ralph has an acting holiday as the hundred-year-old matriarch of the family. David Manners is excellent as a selfish poet, as is Kay Johnson in the rôle of his sensitive wife. Peggy Wood and Nigel Bruce brighten and lighten the story in their scenes. Ian Hunter, as the strong, silent brother, is likable and convincing. But when it is all said and done (mostly said), the picture leaves you, emotionally, just where it found you. It just doesn't make you step inside the characters and live their lives with them. (RKO)

● ● ● Dressed to Thrill is sophisticated, sparkling, amusing—and it uncovers, as its major surprise, a

brand-new and practically unheralded personality. Her name is Tutta Rolf. Jot it down in your memory book; you will be hearing it often after this picture gets around . . . The story revolves around three people, and she is two of them; the third is Clive Brook. He falls in love with her when she is brunette and a little Parisian dressmaker; and when she becomes a blonde and an opera star, he doesn't recognize her and falls in love a second time. She wants him to love the dressmaker, not the opera star, and uses complicated but novel ways to try to get her wish. She is charming, with a charm completely her own—except for a first brief suggestion of another Dietrich, which soon fades. And not only is she charming, but convincing. What more could any woman want to be—except, perhaps, a movie star? And Tutta Rolf will soon be that! (Fox)

● ● ● The Irish In Us gives you just what you think it will . . . high emotional appeal and a gusty robust comedy, just as any true Irishman would. It all may not be pure "art," but it has what it takes to make you laugh and cry . . . and what more could one want? James Cagney, in the central rôle, again proves that he is a real actor, and turns in one of the finest performances of his career as the scapegrace youngest son of a family. He is devoted to his mother, at odds with his older brothers, and determined to make a success of the fight game. And Mary Gordon plays the most convincing Irish mother we've ever glimpsed on the screen. In his scenes with her Cagney reveals genuine tenderness and his work in the fight scenes climaxes the story with a real two-fisted wallop. Olivia de Havilland, a new personality on the screen, shows considerable promise, and is the girl in the case. Then there are Pat O'Brien, Frank McHugh, and Allan Jenkins, all adding to the fun. If you like to laugh, put this down as a grand picture to see! (Warners)

● ● ● In Old Kentucky is a grand Will Rogers laugh-fest, and it's the most hilarious thing he has done in years! It has Rogers' wit, a grand love story, a mile-a-minute plot, the rhythm-crazy dancing feet of Bill Robinson, and some plain everyday tomfoolery. The story is laid in the Kentucky hills, where the *Martingales* and the *Shattucks* carry on an ancient feud with undiminished venom. Rogers plays a wisecracking horse-trainer. Fired by the wealthy *Shattucks*, he is promptly hired by their deadly rivals, and devotes his talents and his philosophies to the final triumph of romance. (Fox)

From lovely, blonde

ANN SOTHERN

TO THE surprise of Ann Sothorn, her guests Helen Davis and Louise Lee, declined her invitation to the preview of, "The Girl Friend," her latest Columbia picture.

"You'll meet screen stars, directors, and other interesting people there," urged Ann Sothorn.

"That's just it," returned Helen, "I'd feel self-conscious meeting glamorous celebrities when I'm so dull looking."

"So would I," returned Louise.

"Nonsense! You're better looking than you think—I'll prove it to you by taking you to Max Factor, the Hollywood genius of make-up. He knows a secret that can make you glamorous too."

An hour later the famous make-up artist was creating a beautiful living portrait from the dull little face of Helen Davis. With every touch of his deft fingers, her face blossomed with new beauty. Color harmony powder, followed by color harmony rouge, then lipstick... suddenly with a thrill of joy, she saw in her mirrored image, a beautiful woman!

"You see new beauty," explained Max Factor, "because for the first time you have used the three harmonized shades of powder, rouge, and lipstick that reveal the beauty of your brunette type. Color harmony is a discovery I originated in creating make-up for living screen star types, and consists of powder, rouge, and lipstick in shades that harmonize with each other, and with the individual colorings of blondes, brunettes, redheads, and brownettes."

Louise was also amazed at the power of color harmony make-up to dramatize her redheaded type. Enchanted with their new found beauty, the two girls attended Ann Sothorn's brilliant preview where they met famous stars, authors, and directors with the poise and assurance that comes to a woman when she knows she is lovely.

"Thanks to your make-up secret, life is going to be much more fun now," they told Ann Sothorn.

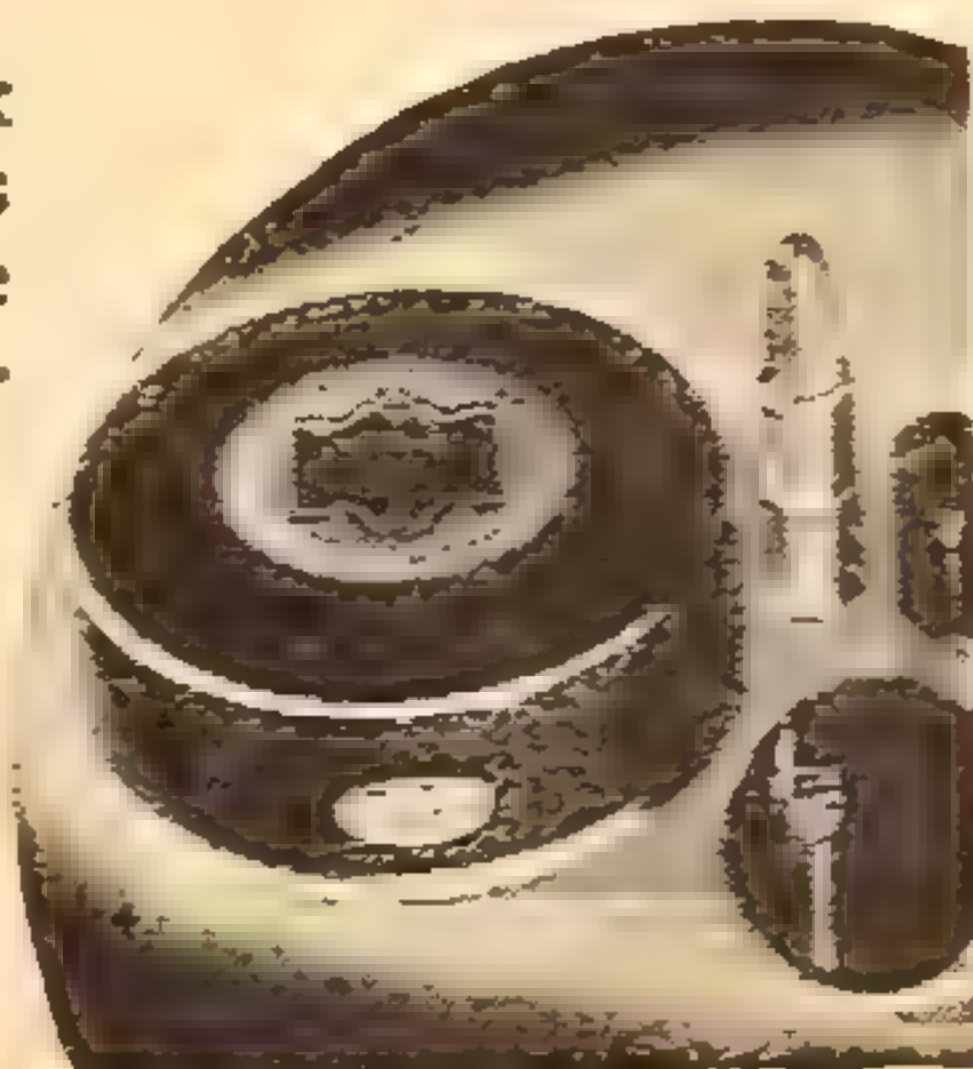
Would you too like to share the luxury of color harmony make-up created originally for screen stars exclusively? If you are a blonde, brunette, redhead, or brownette, there is a color harmony make-up that will transform you into a radiant new being just as it did for Helen and Louise. Max Factor's Powder is one dollar; Max Factor's Rouge is fifty cents; Max Factor's Super-Indelible Lipstick is one dollar. At leading stores.

ANN SOTHERN'S COLOR HARMONY MAKE-UP

POWDER. To dramatize her delicate blonde coloring, and give her skin satin-smoothness, *Ann Sothorn* uses Max Factor's *Rachelle Powder*. Its color harmony shade enlivens her skin, and its texture makes it cling persistently. Used exclusively, it safeguards her sensitive skin, keeps it young and normal.

ROUGE. To give a radiant, lifelike glow to her cheeks, *Ann Sothorn* uses Max Factor's *Blondeen Rouge*. Exquisitely smooth, it blends so easily that it appears to be her own coloring. The color harmony shade remains alluring under any light because it has been light tested.

LIPSTICK. Being moisture-proof and pure, Max Factor's *Vermilion Super-Indelible Lipstick* is applied to the inner as well as the outer surface of the lips, giving them a perfectly natural appearance that remains uniform in color for hours.



Ann Sothorn
in Columbia's
"The Girl Friend"

a Brunette and a Redhead

Learn how to

Dramatize

Their Beauty



Max Factor ★ Hollywood

SOCIETY MAKE-UP: Powder, Rouge and Lipstick in Color Harmony

Mail for POWDER, ROUGE AND LIPSTICK IN YOUR COLOR HARMONY

MAX FACTOR, Max Factor's Make-Up Studio, Hollywood:
Send Purse-Size Box of Powder and Rouge Sampler in my color harmony shade;
also Lipstick Color Sampler, four shades. I enclose ten cents for postage
and handling. Also send me my Color Harmony Make-Up Chart and 48-page
Illustrated Instruction book, "The New Art of Society Make-Up". FREE.

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STREET _____
CITY _____ STATE _____

COMPLEXIONS	EYES	HAIR
Very Light <input type="checkbox"/>	Blue <input type="checkbox"/>	BLONDE <input type="checkbox"/>
Fair <input type="checkbox"/>	Gray <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Creamy <input type="checkbox"/>	Green <input type="checkbox"/>	BROWNETTE <input type="checkbox"/>
Medium <input type="checkbox"/>	Hazel <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Ruddy <input type="checkbox"/>	Brown <input type="checkbox"/>	BRUNETTE <input type="checkbox"/>
Sallow <input type="checkbox"/>	Black <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Freckled <input type="checkbox"/>	LASHES <input type="checkbox"/>	REDHEAD <input type="checkbox"/>
Olive <input type="checkbox"/>	Light <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Dark <input type="checkbox"/>	Dark <input type="checkbox"/>	Dark <input type="checkbox"/>
SKIN <input type="checkbox"/> Dry <input type="checkbox"/>	AGE <input type="checkbox"/>	If Hair is Gray, check type above and here <input type="checkbox"/>
Only <input type="checkbox"/> Normal <input type="checkbox"/>		

The Magic of Maybelline Eye Beauty Aids



will instantly transform
your eyes into glowing
pools of loveliness

Beautiful, expressive eyes are within the reach of every girl and woman in the simple magic of the famous Maybelline eye beauty aids. Their magic touch will reveal hitherto unsuspected beauty in your eyes, quickly and easily.

Just blend a soft, colorful shadow on your eyelids with Maybelline Eye Shadow and see how the color of your eyes is instantly intensified. Now form graceful, expressive eyebrows with the smooth-marking Maybelline Eyebrow Pencil. Finish your eye make-up with a few, simple brush strokes of harmless Maybelline Mascara to make your lashes appear naturally long, dark, and luxuriant, and behold—your eyes become twin jewels, expressing a new, more beautiful YOU!

Keep your lashes soft and silky with the pure Maybelline Eyelash Tonic Cream, and be sure to brush and train your eyebrows with the dainty, specially designed Maybelline Eyebrow Brush. All Maybelline eye beauty aids may be had in purse sizes at all leading 10c stores. Accept only genuine Maybelline products to be assured of highest quality and absolute harmlessness.



BLACK
BROWN
BLUE



BLACK
AND
BROWN



BLUE, BROWN,
BLUE-GREY, VIOLET
AND GREEN



COLORLESS



What Every Smart Woman Should Know

[Continued from page 31]

urge to "stand out from the crowd?"

"She is the woman who has ample money to spend, but does not spend it intelligently," says Dolores, after a moment's thought. "When she enters a shop to have a frock made, she always selects something vastly different from the present mode, fondly believing that she is a season ahead in style. When she selects a hat, she selects it for its freakish design. Her shoes are expensive, but do not harmonize with the rest of her attire—and draw undue attention to her feet. She clutters up her wardrobe with too many accessories. Her voice is usually strident, and her grammar does not indicate culture.

"When she enters a café, she greets too profusely every person she knows, as she is shown to her table. And she could so easily avoid feeling—or being—conspicuous, if she never turned her head or bowed even to her best friends, until she was seated! I know. It is a long-standing refuge of mine.

"Then, when this woman goes to parties or to formal dinners, she spends hours thinking of some original mannerism, some seemingly unconscious trick, by which she can attract attention with her entrance. Her laugh is usually affected and fools no one into believing her light-hearted. She talks so much to so many people that she can never hear anything that might improve her grasp of events and her mentality."

Dolores smiled at the "gruesome" portrait she had drawn, but I told her that she had probably overdrawn the picture very little. Everywhere, one meets women who are just like that.

"And the sad part is that they usually are very nice women—who just don't know how to make themselves inconspicuous," she commented.

ONE WAY in which any woman can achieve attractiveness without ostentation, Dolores believes, is to take special care with her make-up. Eyes should not be mascaraed until all other features practically vanish by comparison. Neither should lips be so over-emphasized as to detract from the face, nor should cheeks be painted until a good mouth or fine eyes are obscured. Eyebrows should not be plucked into lines unnaturally thin or arched, or blackened to the point where they look artificial. Like every part of a costume, every feature of a woman's face should be in harmony with every other part, forming an attractive ensemble.

"I often think that women dress not to attract men, but to fascinate women," Dolores said. "Any woman would rather have another woman come up and say, 'How stunning you look tonight!' than to have a dozen men say the same thing. Another woman's approval of a woman's appearance is the most subtle flattery she receives.

"Never wear cheap jewelry," is another Del Rio dictum. "It attracts the kind of attention that doesn't flatter your tastes. If you cannot afford real jewels, never wear the cheap imitations. Excellent costume jewelry is preferable. But never overdo 'the accessories touch.' A woman over-jeweled reminds one of the well-known—how do you say it?—Mrs. Astor's pet horse.

"ALSO, select your shoes with care.

They are a very important part of any ensemble. Never buy cheap footwear, which may soon look tawdry and torture your feet besides. Men notice whether or not a woman is well-shod long before they pay the slightest attention to her clothes or her curves. Select shoes that are the very best you can afford, even if you must skimp on gowns to buy them; then take the best possible care of them, keeping them on shoe-trees and brushing them thoroughly before putting them away. A well-shod woman is a well-dressed one."

"One sees many a woman, otherwise well groomed, spoil the effect of her entire ensemble with flamboyant gloves. To be really inconspicuous, a woman must coordinate the various parts of her ensemble without one discordant note, for it will always be that note that will first attract any observer's eye."

She believes that when a woman tries consciously to make herself conspicuous, she defeats her own purpose of being charming. When a woman is entirely oblivious to the effect or impression she may be creating, and concentrates on being smartly comfortable, she subconsciously creates the sort of impression that is favorable.

"It is decidedly painful to watch a woman enter a room where a number of people are gathered," says Dolores, "and to see her stop in the center of the floor and look around as if to say, 'Well, what do you think of me?'"

Anyone who moves in the upper strata of Hollywood society will tell you that Dolores Del Rio never violates the "philosophy of charm" that she has given here. It helps to explain why she is admired, almost worshiped by her fellow stars and is a welcome guest at any social gathering from a Mayfair ball to an informal cocktail party.

WHAT sort of person is Dolores Del Rio, behind that outward resemblance to a love orchid? You have found part of the answer above, in her own words. But there is more.

For example, one side of her that is little known is her interest in hospital children. She takes dolls and toys to them by the carload. One time she found that several small girls in a tubercular ward were made to sleep in the same room with four elderly tubercular

women. Her protest to the authorities won them separate rooms. Last year, on St. Valentine's Day, she received a huge box. Opening it, she found that every poor child in the hospital had made her a valentine.

Garbo is a great friend of Del Rio's and often plays tennis on her court. "Miss Garbo is not a formal guest," insists Julia Hudlin, Dolores' maid. "She just walks in when she feels like it. But Miss Del Rio knows that Miss Garbo doesn't like to be talked about and she won't talk about her."

Dolores has the reputation of being the most tactful and successful hostess in Hollywood. "She has the facility," Virginia Bruce once told me, "of making each guest feel that it was he or she for whom the party was really given."

Considerate to the last degree of her friends and her social obligations, she will go to any trouble to keep her appointments. Scheduled to lunch with a party of friends, she was delayed for more than an hour on a movie set. Nevertheless, she eventually appeared, as well groomed as ever, and apologized. She drank a glass of milk, ate a piece of toast, and went back to the studio. She had changed her costume, removed her screen make-up, dressed in appropriate clothing and driven from Burbank to Beverly Hills, rather than disappoint her friends.

SHE is not conscious of her own rare beauty. She never thinks of herself as beautiful and yet she praises other women of the screen unstintingly, both for their beauty and charm. Yet I have heard many strangers say, when they see her at Hollywood gathering places, "Why, she looks more like a star than any of them!"

Says Julia Hudlin, her maid, "When Miss Del Rio first came to Hollywood, she spoke English with a decided accent, and it made her very shy of strangers. For that reason, she gained a reputation for being cold and distant. But during the past two or three years, she has studied English systematically and now has hardly a trace of accent. This has enabled her to overcome her shyness and be as gracious to strangers as anyone could be."

Her extreme tenderness and the constant fear that she will do something in her pictures that will give the public a mistaken impression of her is exemplified by an incident that occurred while she was making a certain picture. The script called for her to push a child away from her as if angry with him and to indicate that she disliked children. She refused flatly to do it, and when the director insisted, she went to her father. "Don't do it, even if it costs your contract and a million dollars," he told her. "Do not let your public think you would hurt a child."

She is married to Cedric Gibbons, art director of Metro-Goldwyn-Mayer Studios, who designed their beautiful modernistic home. She herself is a star at Warner Brothers' Studio where she has completed *I Live for Love*.

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ASPIRIN TABLET INTO
A GLASS OF WATER.

BY THE TIME IT HITS
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GLASS IT IS DISINTE-
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Quick Relief for Headaches, pains of rheumatism, neuritis

THE old adage says, "what you see you believe." So the scientist, pictured above, shows you two *actual photographs* to prove the quick action of Genuine BAYER ASPIRIN.

Look at them, and you will see *one reason* why Scientists rate BAYER ASPIRIN among the fastest agents, *now known or ever known*, for the relief of headaches and pains of neuritis, neuralgia and rheumatism.

You'll see that a Bayer Aspirin tablet, dropped into a glass of water, starts to disintegrate, or dissolve, before it hits the bottom of the glass. Hence, is ready to go to work almost instantly you take one. For what happens in that glass happens in your stomach when you take a BAYER

ASPIRIN tablet. Relief comes in few minutes.

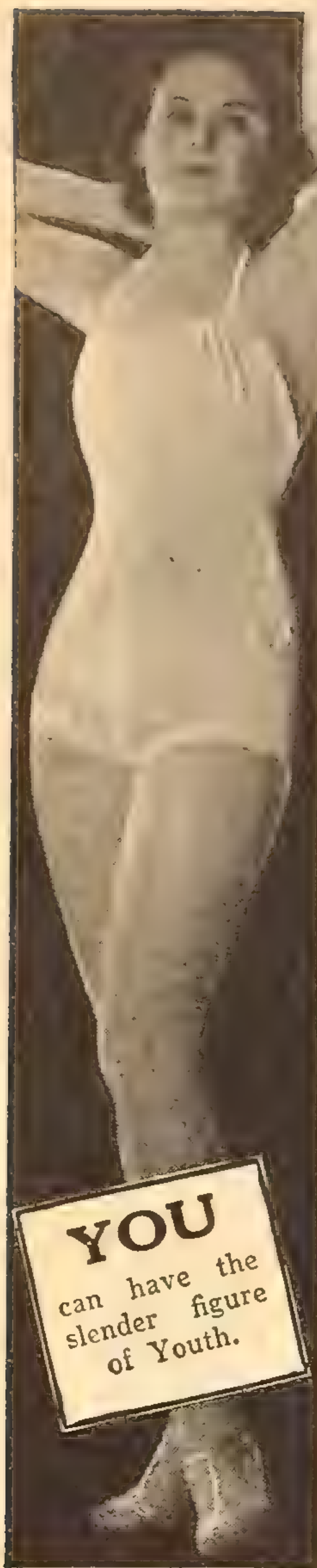
Countless thousands know that about BAYER ASPIRIN. Know by experience that it brings the quick relief you want when in distress.

Keep this in mind the next time your work or play is handicapped by a bad headache, neuritis or rheumatic pain. And ask for Bayer Aspirin by its full name "BAYER ASPIRIN" when you buy. Learn for yourself how fast you can get relief.



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Genuine Bayer Aspirin



“Reduced 37 POUNDS

with
DILEX-REDUSOLS”
writes
Mrs. H. H. Langley

NOTE: MRS. LANGLEY
USED THE SAFE DILEX-
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Now **YOU**, too,
can take off pounds of
ugly fat this safe, easy,
quick, way!

NO DIETING . . . NO
SELF DENIAL . . .
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EXERCISES!

**You May Eat What
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Much as You Want!**

Sounds too good to be
true? Yet it is true.
Dilex-Redusols increase
your metabolism; that is,
they turn food into energy
instead of fat. You will
be amazed at your in-
creased vitality!

**REDUCE
12 POUNDS
.... in five weeks
.... or no cost**

We make this guarantee because hundreds of tests
have proven that consistent use of Dilex-Redusols
will reduce your weight to *what it should be!*
They will not reduce you below normal! The
length of time required depends upon the number
of pounds you need to lose.

There Is No Need to Change Your Present Mode of Living

At last you can reduce safely and quickly without deny-
ing yourself the good things of life. You do not need to
diet or go through tiresome exercises—simply take these
carefully prepared capsules and watch the pounds disap-
pear! Dilex-Redusols are effective because they remove
the cause of obesity.

Both Men and Women Report Amazing Reductions

“REDUCED 24 POUNDS”, SAYS MR. C. W. P.

“I stay around 180 pounds, having reduced from 204
pounds and feel fine. I still have about 50 tablets left
in my second box.”

“LOST 40 POUNDS”, WRITES MRS. H. C. R.

“On February 20th I weighed 193 pounds and now,
May 31st, weigh only 153 pounds. Enclosed find money
order for another box of Dilex-Redusols.”

The DILEX-REDUSOL Way is the Safe Way!

Do not accept any substitute for safe Dilex-Redusols . . .
the absolutely harmless capsules that reduce your weight
by increasing your metabolism. Dilex-Redusols contain
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are absolutely safe when taken as directed.

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more rapid reductions . . . responsible physicians will tell
you that it is harmful for anyone to reduce more than 15
pounds a month.

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☐ Enclosed find \$3.00, please forward, postpaid one box
of Dilex-Redusol Capsules.

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Name
Write Mr., Mrs. or Miss

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Height..... Weight..... Age.....
Orders from Canada and Foreign Countries, Cash in Advance.

Shirley Temple's Health Secrets

[Continued from page 33]

as “Doctor Sands,” confides that she
loves him, and beams at him affection-
ately.

Shirley has had no real illnesses,
ever. A few minor colds, perhaps, in
her earliest years, but even those have
been gradually eliminated. She has
been spared such juvenile ailments as
measles, mumps, and all the “poxes.”
She has an excellent constitution, but
to safeguard her further against pos-
sible contact with germs, she has been
immunized against practically every-
thing. And Shirley doesn't like being
vaccinated.

“Of course, she's no cry-baby,” said
the doctor, a defiant look daring me
to differ. “She's a little girl, after all,
and no martyr to pain. But though
she may cry like the dickens, it's never
for long. Her forgiving nature won't
let her stay ‘mad’ at me more than
three minutes!”

SHIRLEY'S diet, in the beginning,
consisted entirely of certified Hol-
stein milk, with feedings on a four-
hour schedule. At three months of
age, her two a.m. meal was discon-
tinued, and cooked cereal added to the
10 a.m. and 6 p.m. feedings.

But let Dr. Sands continue the
story:

“At five months, we added strained
vegetables to the 2 p.m. feeding.
Speaking of vegetables, they were al-
ways puréed for Shirley until she was
a year and a half old.

“At six months, the 2 o'clock meal

was increased by meat in the form of
finely-ground, well-cooked liver, lamb
chop, or beef. Until the age of six
months, this is about the routine that
the average child should follow.

“At six-and-a-half months, Shirley's
diet was increased by egg yolk at 10
a.m., and puréed fruit and cottage
cheese at 6 p.m.

“At seven months, Shirley was a
sturdy young lady, and we put her on
‘three square meals a day.’ Breakfast
consisted of orange or tomato juice,
cereal, egg or chopped bacon, and
eight ounces of certified milk.

“Small interiors get hungry often,
so at 8:30 she was given fruit juice or
milk. Also, cod-liver oil may be given
at this time, increased from a minute
quantity at the age of three weeks to
two teaspoons of straight cod-liver
oil, or one teaspoon of cod-liver oil
with Viosterol.

“Luncheon included milk, two green
vegetables, meat or a meat-vegetable
soup, and either fruit pulp or a simple
pudding for dessert.

“Shirley dined between five and six
o'clock on milk, cereal, or another
starch such as baked potato, baked
banana, boiled rice, macaroni or spa-
ghetti, or milk toast; cottage or cream
cheese, and cooked fruit.

“Except for the added nourishment
at 8:30 a.m., Shirley never was given
food of any kind between meals, and
her mother still observes that rule.
When a child plays hard, fruit be-
tween meals is a tonic, but otherwise
it is better omitted.



Wide World

It's no fable, that Shirley Temple is a happy—as well as healthy—child. For
proof, here is a new, unposed snapshot of her with her mother and father

Movie Classic for October, 1935

"I BELIEVE that the average normal child does better on a three-meals-a-day regimen, starting between seven and eight months, than if more feedings were continued past that time," Dr. Sands continued. "At this age a child accepts the routine very well and thrives upon it. Furthermore, it makes the care of the child a great deal simpler from the family standpoint, because the baby's meals can be prepared at the same time as the family's. But in following this routine, two rules should be observed—add only one new food at a time, and always start with a small quantity, gradually increasing it.

"Shirley's diet at six years of age is similar to this one that I have outlined—with more variation, of course."

Shirley's favorite dish is ice cream and "gravy"—an ice cream sundae—which she may have on state occasions. Next on her list of favorites comes vegetable soup. At the studio she lunches in exclusive solitude in her pretty white bungalow, for too many people clustered about and disturbed her when she formerly ate with the other stars in the studio café. And there is no danger of her getting indigestion for she eats slowly, chewing her food thoroughly.

"Then there was the matter of rest," Dr. Sands went on. "Shirley had two naps every day from infancy until she could not sleep that much. Now she takes a long nap in the afternoon, and her bedtime is seven at night, with twelve hours of sleep in store for her."

BUT let there be no misunderstanding on one score. Shirley is no "mama's angel child." Mrs. Temple guards her daughter's health, play, and associations, but disciplines her whenever necessary.

"Mrs. Temple hasn't allowed the aura of glamor that surrounds Shirley to influence her in letting down the bars even an inch," said Dr. Sands. "From the very beginning—long before Shirley was a 'child wonder' or a 'miracle child'—she has sacrificed personal pleasures at a cost that few mothers would be willing to pay. The family's home life is unostentatious and simple, in wide contrast to the excitement in which the child lives at the studio and in public."

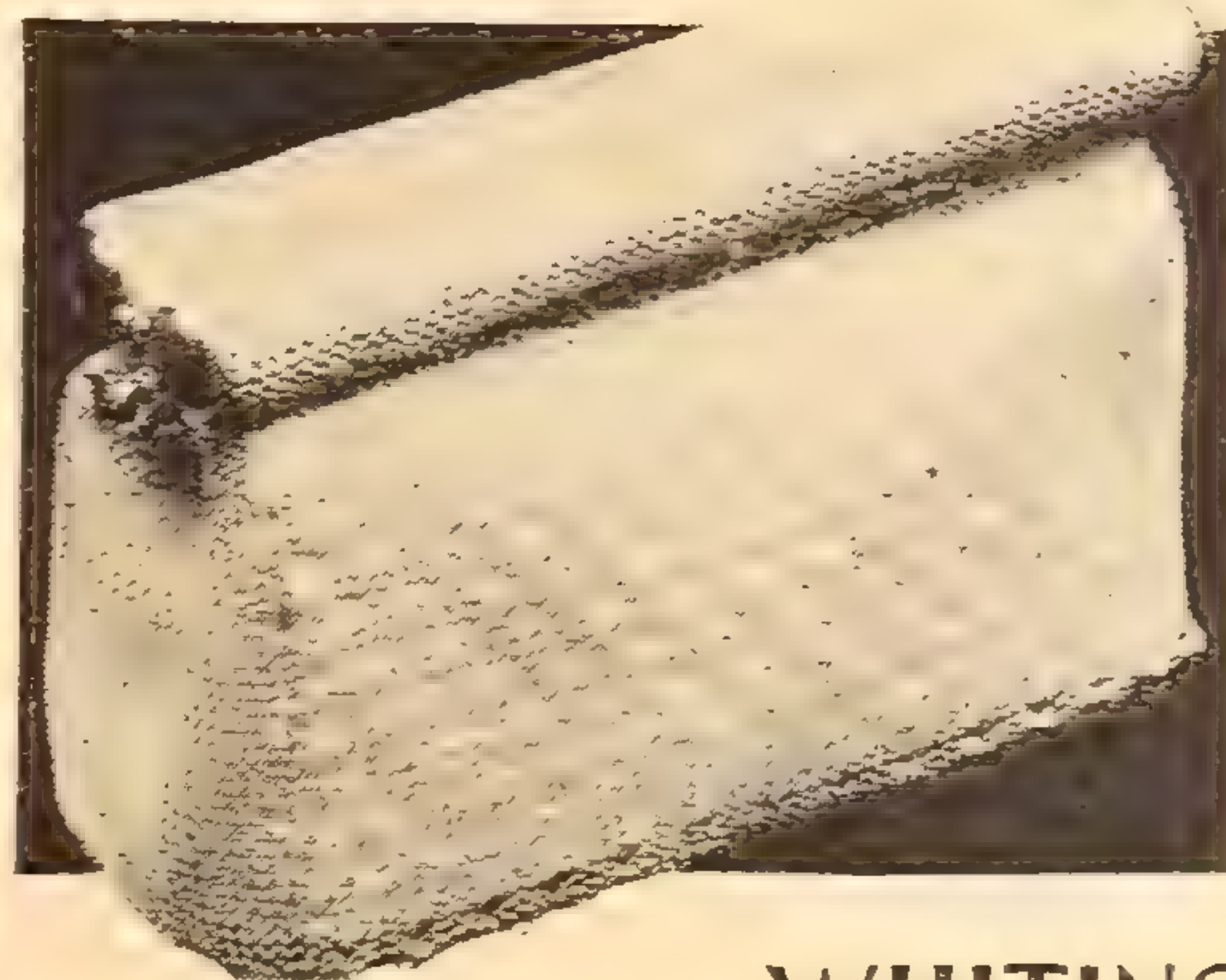
In tempering indulgence with discipline, Mrs. Temple has followed another of Dr. Sands' rules. In his opinion, you can't indulge a child one hundred percent and expect her to be anything but "spoiled." From the time that Shirley was old enough to be reasoned with, her mother has been frank and honest with her.

Unconsciously imitating the attitude always shown toward her, this very famous Shirley has remained sweet, good-tempered and unaffected. She is the happiest of youngsters, her little feet are firmly set on the ground, and her lovely curly head remains balanced and unspoiled!

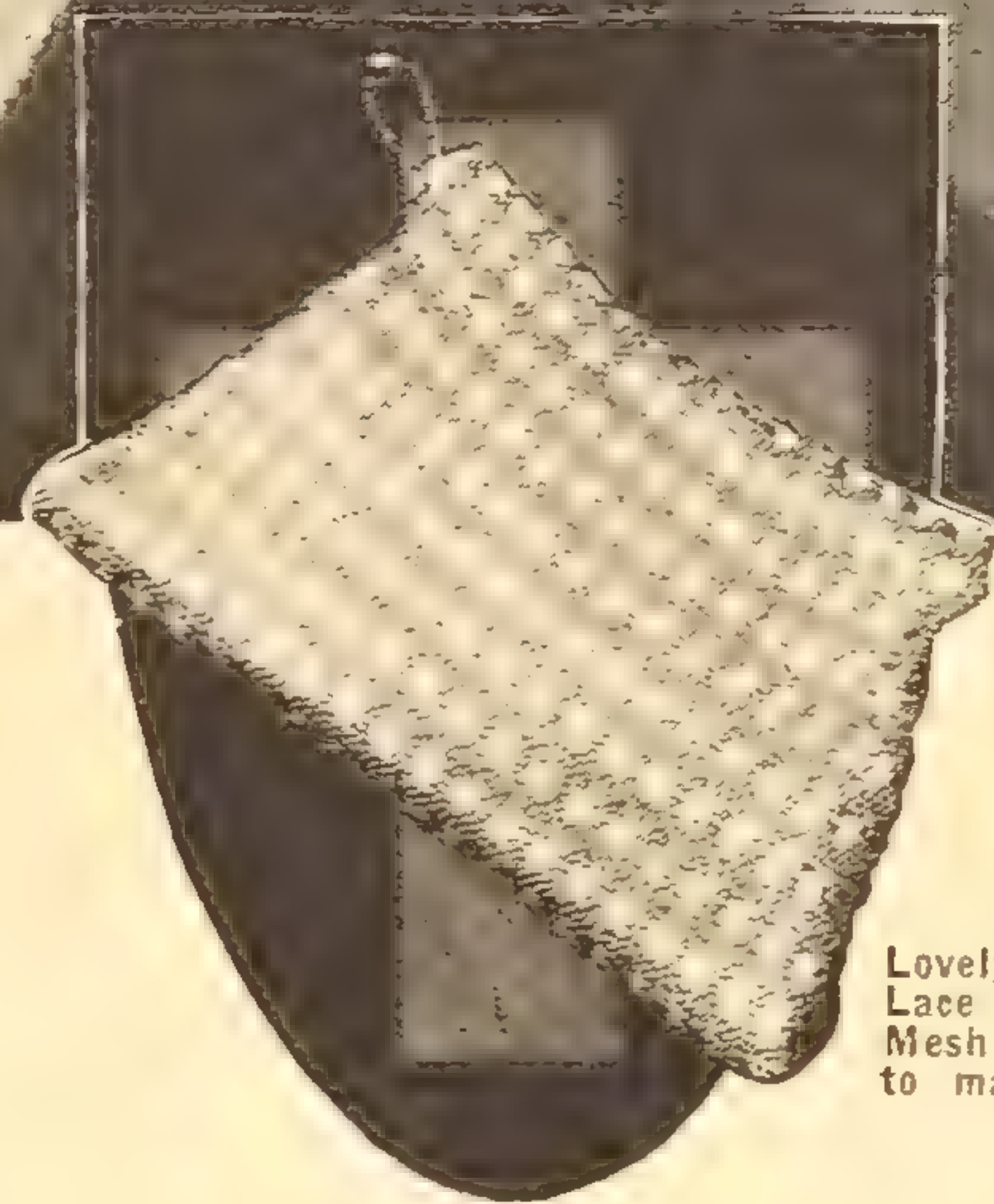


Katherine De-Mille, featured player in "The Crusades," wears a new silver mesh collar inspired by the chain mail armor of "The Crusades" period.

FROM *Crusading Men at Arms* comes the Vogue of **METAL MESH**



Novelty Roll Top Mesh Bag, newest creation by Whiting & Davis, Paris designers.



Lovely Lace Mesh Bag to match.

From the hand-wrought chain mail of warrior Crusaders springs the motif of this ultra-smart style accessory—METAL MESH by Whiting & Davis.

In smartly styled Mesh Bags for day or evening wear, in collars, belts, gauntlets, capes, and even in shoes and caps, Whiting & Davis METAL MESH adds to the fall costume those individual touches of gleaming metal which win Fashion's approving nod. Send for brochure showing many styles, sets, and the latest in trimmings of METAL MESH.

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TO CORRECT ugly eruptions, blotches, sallowness—all the common skin troubles caused by a sluggish system—doctors have long advised yeast.

Now science finds that this corrective food is far more effective if eaten *dry*!

Tests reveal that from *dry* yeast the system receives almost *twice* as much of the precious element that stimulates intestinal action and helps to free the body of poisons. The digestive juices can more easily break down *dry* yeast cells and extract their rich stores of vitamin B—the tonic substance which makes yeast so valuable for correcting the cause of many skin ills.

No wonder Yeast Foam Tablets have brought relief to so many men and women. These pleasant tablets bring you yeast in the form science now knows is most effective. This improved yeast quickly tones up the intestinal nerves and muscles, strengthens digestion, promotes more regular elimination.

With the true cause of your trouble corrected, your skin should soon clear up!

FREE! This beautiful tilted mirror. Gives perfect close-up. Leaves both hands free to put on make-up. Amazingly convenient. Sent free for an empty Yeast Foam Tablet carton. Use the coupon.



NORTHWESTERN YEAST CO.,
1750 N. Ashland Ave., Chicago, Ill.

I enclose empty Yeast Foam Tablet carton. Please send me the handy tilted make-up mirror.

FG. 10-35

Name _____

Address _____

City _____ State _____

Are You Up-to-date about Helen Vinson?

[Continued from page 39]

Hollywood adage, "No player is bigger than her last picture." And respect for that adage pays dividends, particularly if you can pick your parts, yourself—and make the right guesses.

ON the screen, the impression that she usually creates, with deft serenity, is that she is an exotic sophisticate, a deliberate and skilful attention-seeker. Off the screen, she does not even pretend to live up to the rôle.

If you should arise early enough some morning when she is in Hollywood, you would see Helen astride her favorite mare, Arabella, riding along some quiet Hollywood bridle path—the typical outdoor girl, with cheeks glowing and hair flying. To see her on the screen, the epitome of "the hot-house flower" type, you would never suspect that, in real life, she plays a rousing game of tennis (and in shorts, too!) or that she is a strong, agile swimmer. And, if you should have an interview appointment with her, you would *not* find her waiting for you in a gown intended to dazzle all onlookers; you would find her in a simple, smart dress, probably of the street variety, with a dash of the active young modern about it.

Moreover, you would not be disillusioned to find her thus. You would suddenly realize that you knew she must be like this—animated, informal, too varied in her interests to be self-centered, and too conscious of the color of life to sacrifice other interests to mere wearing apparel.

Not that she minimizes the importance of attractive clothes. She doesn't. But she thinks that a girl can easily fall into the error of believing that clothes make the woman . . . interesting. "And it should be the woman who makes the clothes interesting," believes Helen.

DOESN'T she enjoy her reputation, then, of being "one of the screen's best-dressed women"?

"Up to certain point, any woman would enjoy such a tag-line," is her answer. "I don't want to get beyond that point . . . to have anyone accuse me of paying more attention to my clothes than to my acting. After all, I *am* an actress, and my prime ambition is to be a good one. What I wear while I am acting is *only* a side issue."

You tell her that many people think that she is after the laurels of the late Lilyan Tashman, who reigned supreme as "the best-dressed woman in Hollywood"—and who specialized in "other woman" rôles.

Helen smiles, and asks, "How could I be a 'second Lilyan Tashman,' even if I wished to be? I'm not the Tashman type. She had a marvelous clothes sense—a clothes sense all her own. She really was one star who could tell designers what she should wear, instead of hav-

ing designers tell her. She had a great flair for the dramatic. Everything she wore was dramatic. She created an instant sensation, wherever and whenever she appeared; and she seldom wore the same dress twice. She spent hours every day—and thousands of dollars every year—in maintaining her title. I don't have that much money but I'm sure I couldn't be dramatic every waking moment. I like my comfort too well.

"And, speaking of money, I'll tell you an additional hazard in wearing glamorous clothes on the screen. People not only assume that you must be wealthy; they think that those clothes all belong to you, personally. And when they see you in several gowns in one picture, and never see you wearing the same gowns in any subsequent picture, they assume that those dresses are just hanging in your closet, gathering dust. So they write to you, asking for them. Letters arrive by the hundreds.

"If only some writer would tell people how small a share we have in the dresses we wear on the screen! We don't, as a rule, own them; we just wear them. They are the property of the studios for which we work. They are made for our particular specifications, yes, and presumably wouldn't fit anyone else. But you might be surprised.

"DO you know how long it takes to acquire a wardrobe for a single picture? Usually, two weeks. Every working day for two weeks, we have to think about that wardrobe. First, the designer shows us water color sketches—works of art, really—of the gowns he has in mind for us, along with samples of materials. We make our criticisms, if we have any, and the dressmaking begins. Then we have various fittings, innumerable fittings, as the making of the dress progresses. It mustn't have a wrinkle anywhere. Finally, it is finished and the picture begins. Every night, when we take off the dress, it is sent to the wardrobe department to be pressed. If there are any makeup stains on it—and make-up stains are frequent under hot studio lights—the dress must be dry-cleaned. Finally, by the time the picture is completed, the dress is worn almost threadbare—from its many pressings and cleanings.

"We usually wouldn't want to buy it, even if it were offered to us. Not only because of its sad condition, but because we are heartily tired of it, after days and weeks of wearing it. So it is sent to the wardrobe department, and then, until it is *literally* threadbare, it is worn by one inconspicuous 'extra' after another. I wonder if all this has ever been explained before? I think people ought to know," she added.

Knowing that she was playing the only feminine rôle in the Gaumont-British picture, *King of the Damned*,

with Conrad Veidt and Noah Berry, and knowing that the part was romantic, I asked her if she intended heading in a new direction in her screen work.

Her answer was: "It doesn't matter to me what type of rôle I play, so long as the character is human and interesting . . . Do you know a rôle I think I would like to play? *Lucrezia Borgia*. You know, the lady of the famous house of poisoners. She was supposed to be one of the most heartless women who ever lived; she literally dressed to kill her admirers. Yet she must have been interesting, and she must have had some redeeming traits—some common bond with the rest of humanity. Anyway, I would like to portray her—to try to humanize her and make her understandable, if not exactly likable. If I could play such a character as that, and make that character human, I should feel I had passed my acting test."

IT took the astute and up-and-coming Britons to awaken first to the possibilities of starring Helen. They saw her work in *The Wedding Night*, starring Gary Cooper and Anna Sten; they read critics' comments that she had stolen the picture. On top of that, they saw her work in *Private Worlds*. They offered her a starring rôle opposite Conrad Veidt in the melodrama, *King of the Damned*. Melodrama was new to her; so was the prospect of working in England; and stardom had its attractions. She accepted. And so well pleased were they with her work that they invited her to remain in England to make *Transatlantic Tunnel*, with Richard Dix, Conrad Veidt and Madge Evans. Again, she would be in a melodrama—but one likely to be remembered for a generation, being a story about the building of a vehicular tunnel under the Atlantic Ocean between England and America in some far-distant future. And again she accepted.

By that time, too, romance was brewing. She had met Fred Perry on the ship, going over to England. With both of them, it had been practically love at first sight. Constantly, in England, they had seen each other. Finally newspapers announced that they would marry "within a week." The report was premature, it seems, but the impression that they are seriously interested in each other still prevails.

Should she fulfill the columnists' predictions and become Mrs. Fred Perry, she would hardly be likely to desert Hollywood entirely. After all, he is a frequent visitor to America, and he has almost as many friends in Hollywood as she has. In fact either single or married, she might be the means of persuading the handsome tennis champion to accept one of the many film offers he has received.

But wherever she goes and whatever she does, Helen Vinson, the Texas girl who made good in the big world, she will continue to be one of that world's most fascinating women!

(Since this was written he has accepted one of said many offers.—Editor)

The Serene Confidence of the 8th WOMAN



ALWAYS HERSELF

Do you know a woman who is never at a disadvantage, never breaks engagements, never declines dances (unless she wants to!) and whose spirits never seem to droop? She is apt to be that eighth woman who uses Midol.

NATURE being what it is, all women are not born "free and equal." A woman's days are not all alike. There are difficult days when some women suffer too severely to conceal it.

There didn't used to be anything to do about it. It is estimated that eight million had to suffer month after month. Today, a million less. Because that many women have accepted the relief of Midol.

Are you a martyr to regular pain? Must you favor yourself, and save yourself, certain days of every month? Midol might change all this. Might have you riding horseback. And even if it didn't make you completely comfortable you would receive a measure of relief well worth while!

Doesn't the number of women, and the kind of women who have adopted Midol mean a lot? As a rule, it's a *knowing*

woman who has that little aluminum case tucked in her purse. One who knows what to wear, where to go, how to take care of herself, and how to get the most out of life in general.

Of course, a smart woman doesn't try every pill or tablet somebody says is good for periodic pain. But Midol is a special medicine. Recommended by specialists for this particular purpose. And it can form no habit because it is *not* a narcotic. Taken in time, it often avoids the pain altogether. But Midol is effective even when the pain has caught you unaware and has reached its height. It's effective for hours, so two tablets should see you through your worst day.

You'll find Midol in any drug store—usually right out on the toilet goods counter. Or, a card addressed to Midol, 170 Varick St., New York, will bring a trial box postpaid, plainly wrapped.

"Here's a
TIP!"



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4 MILLION WOMEN BOUGHT CLOPAY
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TOTAL Clopay sales compared with average purchase per person show the astounding fact that Clopay 15c window shades now hang in 1 out of every 4 American homes! American housewives have seen CLOPAYS, tried CLOPAYS, and then bought them again and again. But, no wonder! The beauty of their lovely patterns and rich texture is not to be equaled in even the costliest shades—beauty acclaimed by leading interior decorators the country over. Add to that the amazing durability of Clopays—their utter freedom from cracking, pinholing, raveling on the edges and other common faults of shades costing far more—then, their sensational popularity is easy to understand. And now the new fall patterns are out—lovelier than ever before. Don't fail to see them. Write for samples showing patterns in full color. Enclose 3c for postage. **Clopay Corp., 1486 York St., Cincinnati, O.**



NO FILLER TO FALL OUT

This shows how clay or sizing falls out of ordinary window shades from regular use causing cracks, pinholes and raveled edges. Impossible with CLOPAYS which have no filler to fall out—no threads to ravel.

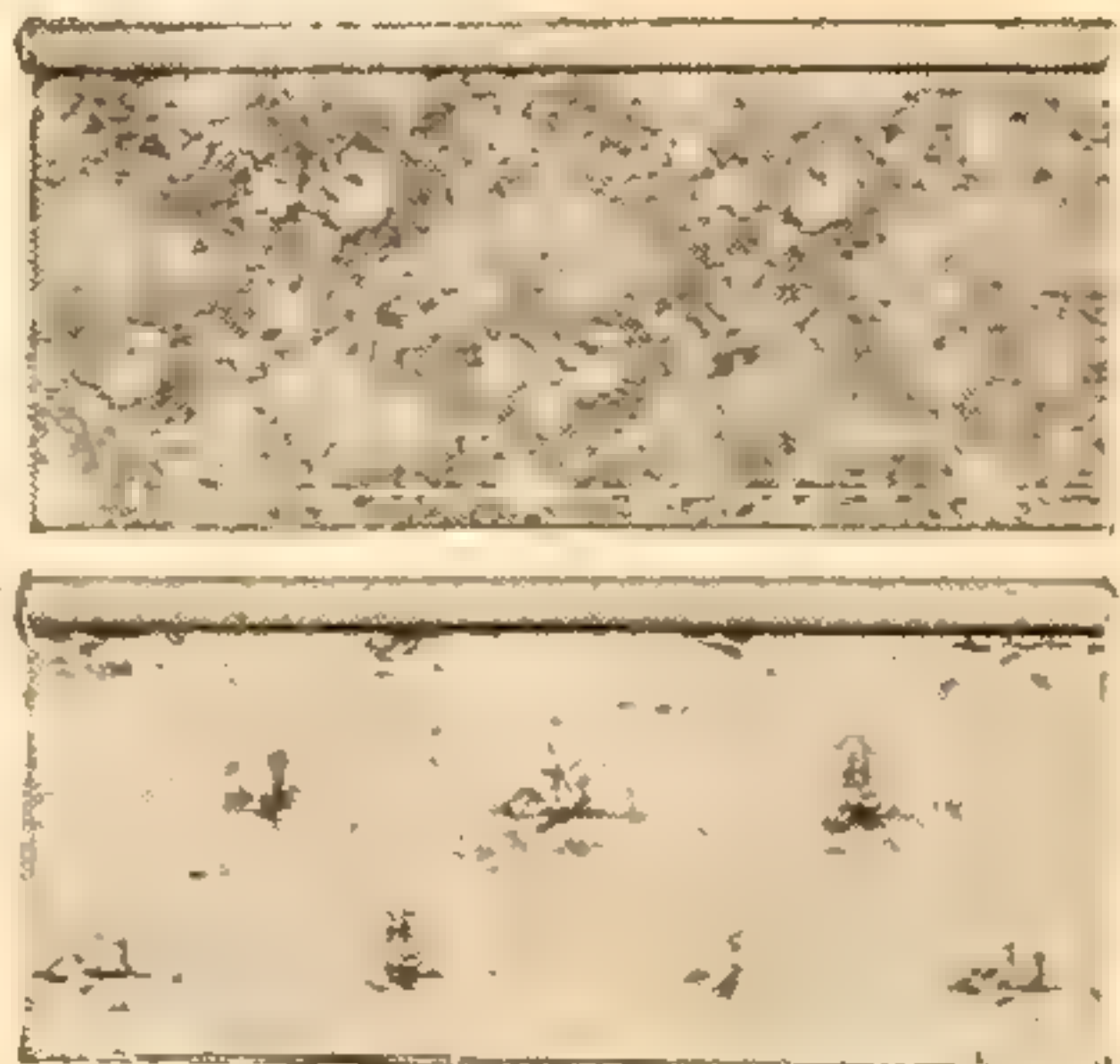


Clopay Patterns are strikingly beautiful and their value a revelation*

*Says Mrs. Sarah Lockwood—one of America's Leading Interior Decorators, author of widely read book, "Decoration—Past, Present and Future."

Watch
STORE WINDOWS

During October leading "5 & 10" stores and many others will feature in their windows those striking new CLOPAY patterns so heartily endorsed by Mrs. Lockwood. Watch for these displays—see how to beautify your home at negligible cost.



CLOPAY
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NOTE: Like all successful products, CLOPAYS are imitated. Beware! CLOPAYS have PATENTED advantages no other inexpensive shade can possess. Insist on genuine CLOPAYS.

GUARANTEED
As Advertised in
GOOD HOUSEKEEPING
MAGAZINE

"I Can't Pretend!" says Margaret Sullavan

[Continued from page 27]

would stop acting!" It made me think. Maybe I *was* acting. Maybe I *could* act! So I went over and joined a dramatic group. . . .

"No, I'm not kidding Hollywood. I'm not pretending. I've always been this way. Just funny. . . ."

It is a blessed kind of funniness, if you ask me—as refreshing as a cool breeze in a Sahara of sophistication.

A GREAT number of people have thought this indifference of Margaret Sullavan's to publicity, to Hollywood, to fame, was a deliberate pose. And it was to get the correct answer that I drove forty miles out to Sherwood Forest, where she was making outdoor scenes for *So Red the Rose*. Two days "on location" with any star can reveal more about her than anyone could discover in two years of casual friendship. Emotions are intensified by the strain of working under unusual conditions. And for the first time the reasons for what the film colony terms "Miss Sullavan's strange behavior" became evident.

Her indifference is based partly on that credo of hers—*independence*. And partly on her shrewd wisdom about what really matters in life. For Margaret was well aware that indifference to its gold and glitter was the one thing Hollywood couldn't understand. Before she ever left for the Coast, she knew that it would be her safest weapon. Just as Joan Crawford once told me, "You can't care too much or it gets you."

It got that pitifully beautiful girl who was once "Miss America." She took the shortest way out—with a bullet. It has got—how many? Only the great movie god knows and the great movie god isn't telling. But it will never get Margaret Sullavan. She could bury herself in an obscure stock company—in fact, she did so last summer—and be just as happy as on a hilltop in Hollywood. That is what living for the moment has taught her.

AN AMUSING thing happened when she was returning by train to take the lead in this production of Stark Young's beautiful story of the Old South—one of Paramount's most ambitious productions of the year. (Paramount "borrowed" her from Universal, where she is next to film *Next Time We Live*.) She had occasion to befriend a couple of old ladies and when they finally discovered who she was, one of them stammered, "G-goodness, I didn't know movie stars were like that. W-why, she might have been my own daughter—she was so natural and unaffected and kind. . . ." And this was "the girl that Hollywood couldn't tame."

With all her soul, Margaret Sul-

lavan wants to be a plain human being with both feet on the ground. She is as terrified today of any "glorifying process" as she was the day she landed in Hollywood. That's why her contract stipulates that she shall be permitted to spend half of each year away from Hollywood. And because of that clause, she and her new husband, Director William Wyler, have separated.

"Out here a happy couple can't fight without rumors!" she joked shortly before they parted. And probably they never would have parted, if Wyler had not enjoyed the film city as much as she fears it. It is a part of him. He owes to it everything he has; its life is an integral part of his life. Their main bone of contention was that he would not leave it and she felt that she had to get away occasionally.

"He is a very lovable man . . . but I don't love him." There was terrific finality about that sentence as she said it to intimate friends. It marked the closing of that romantic chapter which began in such whirlwind fashion when they were working together on *The Good Fairy*.

TO UNDERSTAND Margaret's viewpoint, it is necessary to understand that flamelike, independent spirit of hers. The very spirit that makes her so outstanding on the screen is what makes an adjustment between Margaret and the hullabaloo of fame so difficult.

"There's a tendency here toward turning everyone out according to mold," she protested to me.

"There has been an illusion that feminine stars are goddesses. I'm not that type of person! I can't pretend that I am—and no one can build that kind of glamor around me. I don't like any process of whitewashing the human being and elevating her above 'the common herd,' putting a halo around her head.

"If only people would let you be yourself between pictures, if they'd only leave you alone. . . . But they won't. It's up to you to get away every little while or lose your perspective. And life's too short to be narrow-visioned about anything."

It was 110 degrees in the shade in Sherwood Forest the day I arrived. Two of the oldest trees in California were gently waving "prop" beards of imported Dixie moss. The atmosphere was so distinctly 1860-ish that I felt out of place in a shirtmaker frock—until I saw Margaret step blithely out of her hoop skirt and appear in shorts. And I swear that she is the only woman who could do it without losing charm.

She has the childlike quality of all young genius. And something of its sparkle. But most of all, I like the sweetness of "the girl that Hollywood will never tame!"

Hollywood's Heart Problems—and Yours

[Continued from page 15]

girls. She has been taught to judge far more carefully, to test and weigh and balance problems in everyday life.

Without a doubt business girls make the best wives if—

Yes, there's an "IF." A very big one. It's this: If they don't permit themselves to be too matter-of-fact.

I HAVE in mind a young woman who is gradually and unconsciously ruining her home by being too, too practical. She is spoiling every romantic illusion her husband ever had—and American men are the greatest romanticists on earth. They still don't want to look on a girl as an equal, but as an ideal. Women used to earning their own living sometimes overlook that fact. They get too frank and palsy-walsy in their friendship with men. Don't make that mistake! Keep those illusions for *him*.

If he is calling for you at the office snatch a minute somehow to buy a flower for your dress. Don't take your office personality out into the moonlight with you. Or to the altar! It's the grandest feeling on earth to know that you are equipped to take care of yourself and that you can be brightly efficient if the need arises—but don't thrust the fact in his face morning, noon, and night.

One of the things I like best about the way Olivia de Havilland is managing her career is that she has not allowed it to take any of her sweetness or womanliness away. She still brings a young man home and introduces him to Mother before she goes out with him! It's the truth! Of course, you can bank on her not to make a coy Victorian gesture of it. She simply invites a boy out for a game of badminton or to dinner. And seeing her in her own surroundings makes a boy appreciate a girl.

Business girls need to preserve their mystery "after hours!" If they can retain all their feminine charm and yet manage a career competently, you can rest assured that they will be the ablest manager of a home later on. . . .

AN 18-YEAR-OLD GIRL, torn between love and a career, wrote to Margaret Dixie for help in solving her problem.

Her letter inspired Mrs. Dixie to ask eighteen-year-old Olivia de Havilland what her answer would be. You have read the sane answer that Olivia gave—and Mrs. Dixie's sound comments on it.

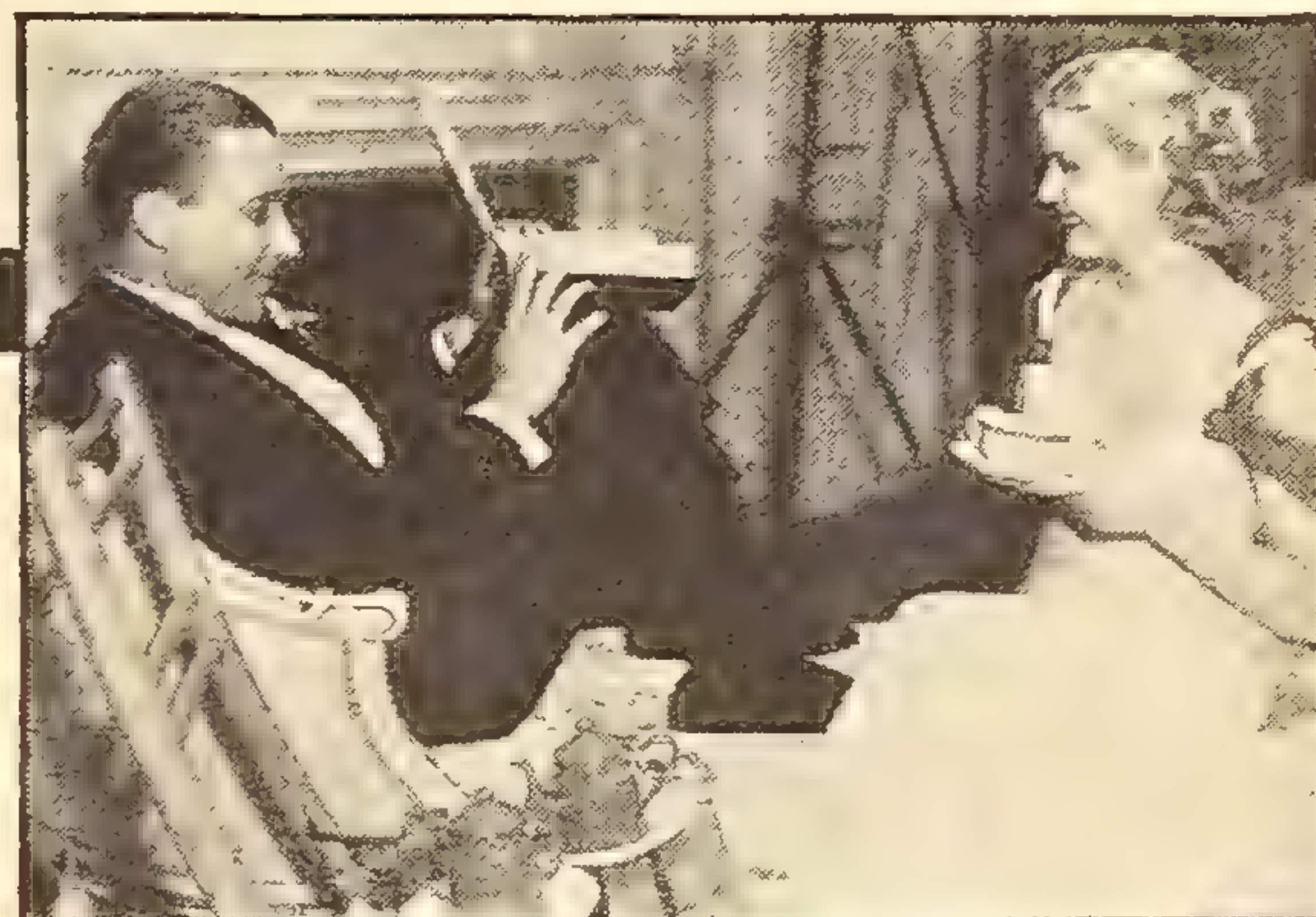
What would you like to ask her? She invites you to write to her. Address: Margaret Dixie, c/o MOVIE CLASSIC, 1501 Broadway, New York City.

THE SCREEN WANTS NEW TALENT

Hold-Bobs BRING Hollywood TO YOU!



Jean Rogers, winner of a Boston beauty contest is playing the leading feminine role in Universal's drama "Stormy".



Douglas Montgomery and Anita Louise indulge in a cup of tea between scenes during the filming of Universal's comedy "Lady Tubbs".



Alice Brady and Anita Louise on the set during the filming of Universal's comedy "Lady Tubbs".

Universal Pictures are looking for screen talent!

HOLD-BOB Bob Pins, Universal Pictures, Motion Picture and Screen Play join forces to conduct this elaborate search for screen talent. To you, who cannot come to Hollywood—we are bringing Hollywood to you!! **HOLD-BOBS** are giving you the opportunity for a **FREE** screen test. Your local dealer can give you full details about the "Search for Talent".

Remember, the screen wants new faces and fresh talent. At the Universal Studios, this minute, such newcomers as Dorothy Page and Jean Rogers are working in pictures destined to make them famous!

All you need do to enter the "Search for Talent" screen test is to fill out an entry blank, attach your photo and mail to "Search for Talent" headquarters. You may get entry blanks in any of the more than hundred thousand stores that sell the famous **HOLD-BOB Bob Pins**—they're printed right on the back of the **HOLD-BOB** cards!

Here's how these screen tests will be given: The "Search for Talent" movie truck, under the direction of H. E. Howard, with a crew of cameramen and technicians and all equipment for making

screen tests, will tour the country. A committee in your locality will select from photographs the most likely prospects for a movie career. They will be given screen tests which will be forwarded to Universal Studios for final judging. Those selected from the final judging will be brought to Hollywood, all expenses paid, for a final studio screen test.

Movie stars agree that a well groomed coiffure is most important. **HOLD-BOBS** insure a perfect hairdress because they have small, round, invisible heads; smooth, non-scratching points; flexible, tapered legs, one side crimped—and are available in colors to match your hair. You can identify **HOLD-BOBS** by the Gold and Silver metal foil cards.

Straight Style **HOLD-BOB**



SMALL, INVISIBLE HEADS



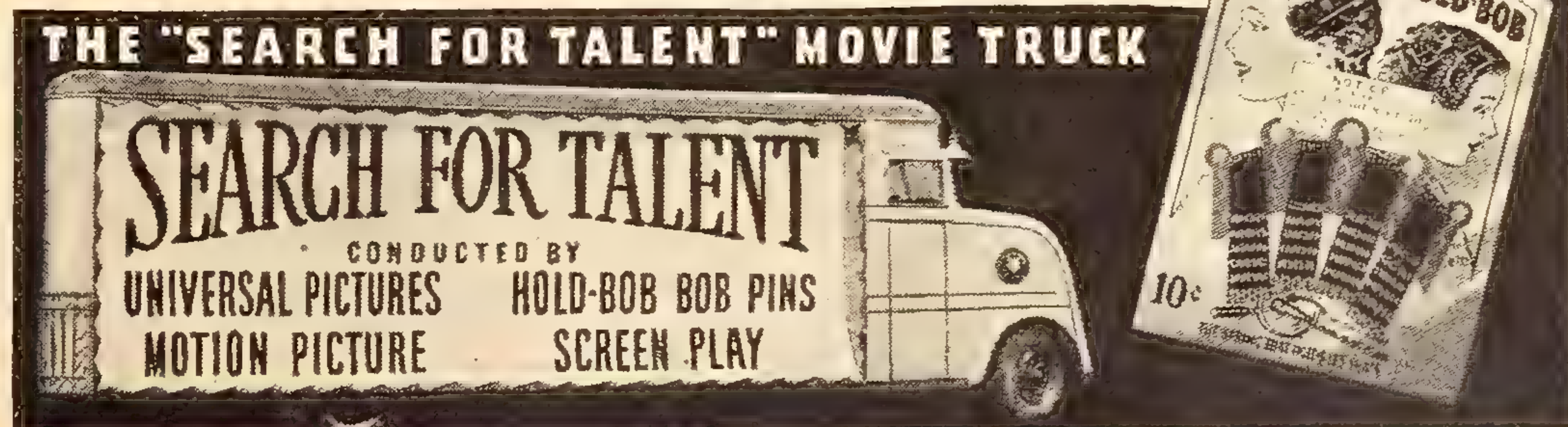
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the coming big pictures you
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fore it shows at your theatre.

JOAN CRAWFORD, has a new leading man,
BRIAN AHERNE, in her coming picture **GLITTER**.
You will thrill to the complete fiction story in the
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STORIES

There is a \$1300.00 contest with the
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DOLORES DEL RIO

FORBIDDEN HEAVEN

with
CHARLES FARRELL and
CHARLOTTE HENRY

**10c AT ALL NEWSSTANDS
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Colorful Women—and You!

[Continued from page 41]

contrast must be planned very deliberately to obtain desired dramatic situations. For each situation, as every artist knows, there is only one color-combination that will best express a given dramatic point or a certain characterization. You wouldn't play *Faust* against a light pink background, or *Dr. Jekyll and Mr. Hyde* against baby-blue.

"Nor," I contributed, "would you think of Mae West in pastels!"

"Precisely," he agreed.

"CONSIDER some of the stars I have directed," Mamoulian continued. "Hopkins, Garbo, Dietrich, Sten, Sylvia Sidney, Frances Dee, could not all be dramatic against the same color background. No two of them are alike, and each one must be interpreted in colors completely different from those that would heighten the appeal of the others. Even now, in black and white, each must be photographed individually—with lights, angles and dramatic intensity all considered. In color photography, lighting is a part of make-up—heightening, as it does, the natural colorings and bringing out the desired effects. To translate it for every woman, then—no matter where she may be and regardless of her natural coloring—the most effective way to express your personality is to find what combination of colors you wear most effectively."

"How fascinating! Which means, of course," I assumed, "that you see the stars' individual personalities expressed by some particular colors in your own mind?"

"That is so," he agreed.

"In that case," I said, "don't you think movie-goers would be extremely interested in learning how Miriam Hopkins, for example, 'translates' in color? What color would express her personality?"

"Well, I see Miss Hopkins as orange-yellow."

"And Greta Garbo?" I prompted.

"Violet-blue."

HE continued, without prompting: "Anna Sten suggests dark green, Marlene Dietrich light purple, Mae West orange-red, Marion Davies sky-blue, Elisabeth Bergner purple, Frances Dee clear blue, Sylvia Sidney dark blue, Joan Crawford bright red, Katharine Hepburn deep blue, Ginger Rogers warm yellow, Ann Harding bright yellow, Irene Dunne blue-green, and Margaret Sullavan dark green, just to name a few."

It seems to me this "color-identification" would make a fascinating new parlor game to replace that antiquated animal, vegetable, and mineral business!

When color films increase in number (and new ones are even now being scheduled), there will be different, more improved methods of high-lighting, according to Mr. Mamoulian. And

should you come into a theatre in the middle of a film, you will probably be able to say that the picture is a Mamoulian, or a Cukor or a W. S. Van Dyke production, as a result of certain general coloring and shadow effects, just as today one recognizes a painting by Rembrandt or Corot from their individual use of colors. And, undoubtedly, your favorite stars will also become identified with pastels or sombre rich hues or bright gay colors when they have found their métier in Technicolor!

ALL of this should mean something important to you in your personal appearance, too. You can sit back and let the stars, whose ensemble of coloring nearest approaches your own, do all your experimenting for you! And when dusky Dolores Del Rio or blonde Joan Bennett or auburn-haired Janet Gaynor arrives at the lipstick, eyeshadow, rouge, and powder that seem just right, then *you* can step out and do yourself up brown—or blue—or violet, as the case may be.

And don't, for one moment, think that complexion isn't a deciding factor when it comes to beauty. Mr. Mamoulian believes that complexion alone gives one a definite impression of a face—for frequently a lovely skin makes a girl pretty, or even beautiful, though her features may not be.

"Eyes," Mamoulian says, "are today but two black dots on the screen, almost infinitesimal in size and practically of a color with the rest of the picture. But think of them as bright blue eyes! Immediately they become interesting and intriguing, like two cornflowers in a sunny field—for a golden complexion gives added beauty. Do you recall when the sun goes under a cloud, however briefly, the change that comes over the landscape? Just so," he says, "the change to color is rapid and convincing."

Hollywood has always had beautiful women, and now they are to be *colorful* as well! That is, if Mr. Mamoulian has anything to say about it—and who can doubt that he will have something to say?

Because, to use the words of Cole Porter's song, he's the top!

At last!

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is the novelist.

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Discovery that Added
26 lbs. in 6 Weeks and
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New Strength!

Shows Why Tired, Weak-
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Quickly Build Up Rugged
Strength and Tireless
Energy This New, Easy
Way. 5 Added Lbs. The
First Week or No Cost!

Take the advice of the new World's
Champion—"Jimmy" Braddock—if you are
weak, rundown, underweight and ailing.
After searching for years, he at last
found the quick, scientific way to
build up rugged new strength,
good solid pounds of hard flesh
and dazzling energy. In 6 weeks
before the fight he gained 26 lbs.

He says: "Tests convinced me that rundown conditions,
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NATURAL PLANT IODINE (don't confuse this with
ordinary chemical iodine), even diets rich in fats and
starches fail to add weight and produce energy. That's why
skinny folks often have huge appetites, yet stay skinny."

With the discovery of Kelpamalt—a mineral concentrate
made from a huge 90-foot sea plant harvested off the
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of plant iodine in concentrated, easy to take form. 1300
times richer in iodine than oysters, Kelpamalt helps your
food to do you good, build rugged strength, add weight
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Start Kelpamalt today. Even if you are "naturally
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100 jumbo size Kelpamalt tablets—four to five times
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Kelpamalt Tablets

Charm in Men

[Continued from page 24]

constantly subjected. And then, sud-
denly growing tender, she said: "But
he sobers up onct a month and then he's
so chivalrous!"

Man may commit a thousand major
crimes, but let him, in an off mo-
ment, be thoughtful and kind, and
most women are eternal slaves!

H STANDS for humaneness.

I mean the quality that calls for
friendship—and gives it. It progres-
sively covers friendship, love, mar-
riage, and companionship. It also em-
braces understanding—the greatest of
all human relations. Without under-
standing, which in itself makes a man
charming, he lacks much that women
find vital to their happiness. If he is
cold, unfeeling, indifferent, no woman
can find him charming.

A IS for the "assertive" quality in a
charming man. Now please don't
misunderstand. I don't want you to
confuse assertive with aggressive, for
one has little to do with the other. An
aggressive man, by and large, is not
only a bore, but a very annoying ani-
mal. An "assertive" man is really a
"masterful" one.

He never leaves you in any doubt
that he is a *real* man. He will see
that you are comfortable and happy,
even if he has to fight a whole regi-
ment to make it possible. He doesn't
shilly-shally. He likes you. He
makes it perfectly clear. But, remem-
ber, he is also chivalrous—and he
doesn't force his attentions. He is
simply there to do whatever he can.
And he does. You can't make a con-
venience of him. (You wouldn't
want to do so.) But he will be your
friend, if that is your wish—and he
will do everything in his power to
make you his wife, if that is his de-
sire. You find it exceedingly dif-
ficult even to try to dissuade him.
You see that assertiveness is one of
his most persuasive charms!

R IS for his romantic quality, the
Romeo lurking in every charm-
ing male. And women love romance!

When I say "romantic," I am not
thinking only of a balcony scene or
even a gondola built for two in a
lovely Venetian setting. A romantic
quality is much more than mooniness in
a moonlight setting!

For instance, it may mean that a
man dances well, that he walks with
virile grace, or has a voice with tim-
bre and depth. Or a romantic quality
may enable him to enjoy the poetry
that you do, be the athlete to whom
you may point with pardonable pride,
or his ideals may be such as to make
you justly proud.

FOR M there is only magnetism.

Magnetism is the very core of
charm—it is charm! Magnetism, in
its most obvious sense, "attracts." It
is that subtle something that causes
us to turn to a certain one in a group
for interest and appreciation. It is
vague, provocative, and, of all the
qualities which comprise charm, it
alone cannot be either acquired or
cultivated. It simply is—or, lament-
ably, it isn't!

All together, these five attributes
spell C-H-A-R-M!

ASKED to illustrate these points, I
find myself thinking of an assort-
ment of types that have caught the
imagination of *all* women, men who
seem to be the personification of each
ingredient of charm.

For chivalry, there is Leslie How-
ard, who appeals to women as the
type of man who would do all those
tender little things which endear men
to us. He is the embodiment of old-
world charm that accounts for the
vogue of English actors in Holly-
wood's renaissance.

For humaneness, Gary Cooper, with
whom I am co-starring in Para-
mount's *Peter Ibbetson*, and who sug-
gests to women everywhere the con-
stant friend, rich in understanding
and devotion. And Gary is humane.
He is kind to everyone alike—and
friendly to all. One believes in hu-
manity through him.

For assertiveness, Clark Gable
stands as the pre-eminent example.
Women find in him the man who
overcomes barriers, who knows what
he wants and has the courage and
ability to go after it. And get it!
No if's, and's, and but's for him. He
is no weak-kneed, indefinite, waver-
ing fence-sitter, but a man who asks
only to be depended upon.

For romance, the Prince of Wales
is an international figure who makes
Prince Charming come to life. No
figure calls forth more adoration from
feminine hearts than David Windsor,
the jaunty bachelor. Wherever he
goes, the Prince is a figure of ro-
mance materialized.

For magnetism—Lindbergh. The
flier's very name is mesmeric. His
lanky good looks are not those of a
Beau Brummell, but his appeal is
sheer magic. His charm, a strange
mixture of modesty and outstanding
bravery, is a heady drink for women.

And yet charm, for the average
woman, is not prefaced by titles or
great deeds. It is a happy combina-
tion of man's natural instincts culti-
vated by the appreciation and sym-
pathy of women. All men have charm
in varying degrees, but it takes a
woman to discover it. That's your
gift from the gods above!

How Claudette Colbert
conquered her greatest
enemy!

[Continued from page 29]

insisted. It was all very cute and light, of course, but that was just the trouble with it. What audiences would want to watch Clark and me working out a thumb-formula for hitch-hiking?

"Well, Clark listened to about as much as he could stand. Then he said, 'Oh, forget it, Claudette! What do you care? And if you do, you'd better keep it to yourself; because, as far as I'm concerned, it just doesn't matter. If it's going to be a flop, it's going to be a flop. If it's going to be a hit, it will be one. Don't forget: you and I just work here. The script isn't our business any more than the photographing is. Come on, how about a game of checkers?'"

"Well, to make a short story of it, he absolutely scoffed me out of my worries. He suddenly made me ashamed of myself because I realized that I was annoying everyone.

"I LEARNED from Clark a thing or two about taking life in stride, and I'll always be grateful. He's so amiable, so unperturbed, that I couldn't help learning! I never start on a picture now without a Clark Gable talking-to.

"Then, too, whenever I entertained, I used to have such a bad time at my own parties, worrying about whether my guests were having a good time, that everyone else sensed the strain in the air. That, incidentally, is a failing that many women have—anticipating trouble at their own parties.—And if anything will spoil a party, that will! I have learned now not to worry. I invite only my eight or nine close friends to parties, anyway.

"There is only one worry of which I have never been guilty . . . and that is how I look off the screen. If someone sees me wearing a pair of comfort-shoes, instead of snappy high-heeled slippers, I don't care. I'm comfortable, and I refuse to parade.

"And here is the final proof that I really have improved! Just recently I bought a beautiful plot of land in Holmby Hills. I selected the plan for the house I wanted—English Colonial—and started to build. The foundation was scarcely begun when the whole industry began to talk of moving out of California. If this had happened three years ago, I would have been thrown into a panic. But I had learned the Clark Gable shrug. I used it. I figured that it would take the industry a couple of years to move, anyway, and by that time I might be retiring from pictures. But I would still have my house . . . the house that I had always wanted. Doesn't that sound as if I am cured of worrying?"

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*Which
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BURNS
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(from external causes)



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Charm in Women

[Continued from page 25]

of charm. I have been told that there are certain universal standards by which this priceless quality can be judged. Maybe so. If there are, they must be judged universal on the strength of the fact that they appeal to all people.

THIS subject of charm is one I don't recall ever having heard discussed in my early days in Montana. A man and woman there began marriage with scarcely anything but individual courage, mutual interest in their home, and four willing hands. They had to fight for those conveniences that most of us now take for granted.

And yet, despite the hard winters, unreliable crops and the cattle that strayed, starved, or were frequently stolen, they managed to gain a foothold, fight through and flourish. There was no whining, no pouting, no scenes. A wife had vision and courage and faith in the future and by encouraging and toiling side by side with her hard-working man, she helped him to accomplish the impossible.

Call that charm if you will. The Montana husband probably did. Yet it stands to reason that this Montana woman wouldn't pass inspection in a Hollywood casting office or in front of the stag line at the Ritz.

Those whose business it is to pick the stars of tomorrow from the thousands of young hopefuls who flock to Hollywood set up a lot of arbitrary standards by which they judge potential charm. They demand, so they tell me, poise, beauty, intelligence, womanliness, and sincerity. It sounds as though a combination of all these in one woman should do the trick without fail, but such is not the case.

WE ALL have seen women who have held the attention of all the men around them and who lack some of these so-called "necessary attributes." No man who has ever met Amelia Earhart has failed to remark on her charm. Yet she is not on any Hollywood casting director's list under the heading of "beauty." One or several of these attributes may be missing in a woman, yet some person, group or even an entire nation may set her up as an ideal of charm. Maybe I'm wrong, but we all have seen it happen.

The screen is the conceded international focal point of beauty, yet notice how varied the types are. You will hear Marlene Dietrich rated as the acme of perfection for natural beauty of features, while others will dispute such a contention and substitute Greta Garbo as their choice. Or they may prefer the warmth of Sylvia Sydney, the verve of Katharine Hepburn, or the sparkle of Carole Lombard. And each would be right. That is why any girl can be

quite as lovely as any of these if she appears so to her sweetheart. It all depends on who is doing the appraising.

That beauty alone is not considered charm is conceded by all women. It may help to attract a man. But will it hold him? For every physical fault a woman may have there is a compensation. Homely women have been known to hold the attention of men to the exclusion of stunning beauties. They have personality, intelligence, character, wit, or some other quality that outshines mere beauty.

It seems that qualities that go to make up charm can be cultivated, either consciously or unconsciously. There is not a woman living, no matter what her appearance, who cannot find compensating qualities in her nature that will make her attractive to men. This is one of those facts of life on which everyone agrees. How it happens is something else again.

IT'S all a mystery to me. I do not analyze the women opposite whom I play. I have no category into which I can place Ann Harding, with whom I am now appearing in *Peter Ibbetson*, nor Marlene Dietrich, Marion Davies, Carole Lombard, nor any of the others. I enjoy working with them, and that's that. To be where they are in motion pictures naturally presupposes that they have what is commonly known as charm. I assume this and go on that basis.

There are women all over the country who are dead-ringers for many of these actresses, yet they don't set things on fire to the same degree—and some of them perhaps not at all. They may be sincere or artificial, exactly alike in most ways or with a number of differences, yet they bring a different reaction in men. Why this is so will have to be answered by greater authorities than myself.

You might also ask these authorities why the standards keep changing so often. I would like to know why myself. The chorus girl with the "boyish figure" seems to be the standard today. The buxom beauty went out with the mustache cup. There must be someone who decides these trends, but no one has yet been able to identify him or it. This seems to prove that there doesn't seem to be any use looking for a formula or a gauge!

You can have a lot of fun speculating on just how far Lillian Russell would go on the screen if she were alive and in her heyday today, or how the bald-headed row would have received Joan Crawford if she held Lillian Russell's place back in the '90's!

I feel safe in saying that there is only one hard and fast rule:

CHARM is inherent in every person. Find it in yourself—and then make the most of it!

There's Only One Joan!

[Continued from page 34]

did I. They don't live the same impulsive, happy-go-lucky life as married women that they did as single girls. They have new responsibilities now. They can't help being more dignified. It was the same way with me.

"The difference between them and me lies in the fact that their friends expect *them* to settle down after marriage. If they continued going out night after night, even with their husbands, people would talk. They would say that those girls were wrecking their husbands' health and lives, keeping them out every night until all hours, preventing them from going to work on time.

"But because *I* settled down, I had done grand!" exclaimed Joan.

"THOSE girls, after they marry, occasionally go out dancing. So did I. If I feel like going to the Cocoanut Grove or the Beverly-Wilshire today, I go. But as any girl grows older, it is natural that less strenuous pleasures should attract her.

"No beings on earth remain the same year after year. If they show the least inclination to stay static, the world moves on and leaves them behind. When you are a child, you read books by Louisa May Alcott. As you grow older, their simple sentiment cloy. You go on to a little more mature fiction. After awhile you become satiated with that, too. You go on to something else, something with more meat and substance to it—biographies and histories, perhaps. I don't believe anyone starts out by reading classics. You work up to them gradually. You have to develop an appreciation of them."

I knew what Joan was driving at. Some time ago an actor-friend of mine was working in a picture with her. He came home one night muttering about her trying to show him up. Pressed for an explanation, he said that during the day he had quoted a line from one of Shakespeare's plays. Joan had picked it up and recited the whole speech from which the quotation was taken. It gave him a feeling of inferiority because she had known the whole thing and he had known only a line of it.

Yet it was he who started it! In repeating the incident to others later, this actor did not bother to explain that part of it. All that he found necessary to say was that Joan went around the set flaunting her knowledge of Shakespeare in others' faces to impress them with how well-read she was!

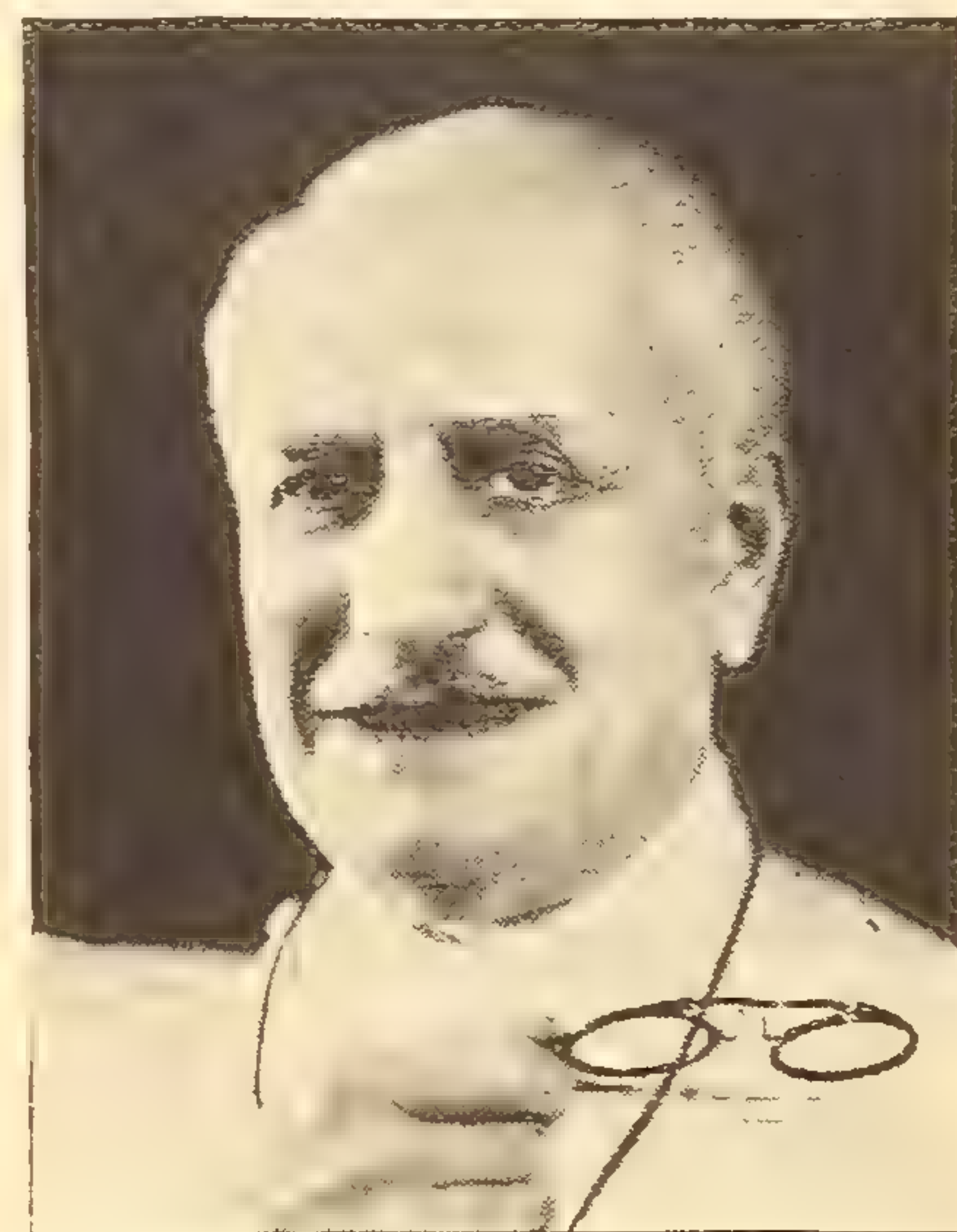
I HAVE KNOWN Joan pretty well over a period of years. I have never known her to try to impress anyone with anything. This chap started the conversation. There was no reason for her to be awed by his casual use of a

[Continued on page 82]

Discovers Amazing New Way to Increase Weight

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Gains 14 lbs. quick

"I seemed born to be skinny, never invited out, but with Ironized Yeast I gained 14 lbs. in less than 3 weeks." — Dora Sotello, Anaheim, Cal.

21 lbs., clear skin

"Was so skinny and pimply the girls never noticed me. In 12 weeks with Ironized Yeast I gained 21 lbs. and my face cleared." — Roy Rigby, De Kalb, Ill.

SKINNY? SEE HOW I LOOK SINCE I GAINED 12 POUNDS



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If You Want to Look Sophisticated . . .

[Continued from page 45]

lose your personality. You are no longer Mary Smith, but 'The girl in the yellow dress.'

"**E**VERY wardrobe must have a dominating color, and you can do no better than to choose black. It can be worn anywhere, any time, triumphantly. Black shows to best advantage on blondes, of course. Since my hair has been lightened, it is much easier for me to dress becomingly, for I can always rely on black.

"The most important item in my wardrobe is evening gowns. I must give them the greatest attention because I make most of my public appearances at formal evening affairs. However, for the non-theatrical girl, or the girl who doesn't go out a great deal at night, I think the most important single costume is her tailored suit. It is much the best thing, if you can possibly afford it, to have this made for you. You have to be fitted by a regular man's tailor to achieve that crisp precision of line that is so essential. With my suits I prefer tailored shirtmaker blouses.

"If a girl has to economize, I would suggest that she save on the little casual dresses she wears on the street in summer and under her heavy coat in winter. The wash silks, the prints, and the plain in-between dresses can be purchased for very little money, and still put up a good appearance.

"For example, I have a new navy silk luncheon dress printed with white polka dots. It is entirely simple save for the unique trimming of shirred navy blue taffeta ribbon that runs the length of the sleeve from shoulder to cuff. With the addition of a bow-tied sash of the ribbon, and a tie at the base of the neckline, that is all there is to the gown. It is an exclusive model designed for me, but it certainly wouldn't cost a great deal to duplicate.

"Although I like clothes, and I like to have as many of them as possible, I don't consider myself extravagant. Perhaps the only thing I indulge in to excess is shoes. I have slippers of all different types, colors, and materials. My hose I buy by the dozen pairs, but that is merely for convenience. I am not especially hard on them.

"Handkerchiefs, lingerie, and gloves are other accessories I purchase in quantity. They are staples, and it is only practical to have a generous supply on hand.

"**L**ET me show you the clothes I have selected for my fall ensembles. I had them designed by Dot Gregson, a young couturière who is making a name for herself as an American modiste. These dresses are

all very new, and I think indicative of the trend that winter fashions will take, during the coming season.

"I am simply crazy about the black and white evening gown. To me, it has everything. It is made of sheer black wool crêpe, molded closely about the hips and flaring below the knees. The blouse is nothing in the world but two giant, beruffled berthas of white soufflé, falling over the shoulders to the natural waistline. A black velvet ribbon ties in a bow at the front of the low décolletage, and loops over my neck. With this I wear a very plain black velvet hat, and a little cape of the white soufflé ruffles. I also like large single pearl ear-rings with the costume, and no other jewelry.

"My new dinner dress is entirely of soufflé. The black skirt is softly draped, and concentrates its fullness at the back of the waist. Black elbow-length sleeves are so full that they seem almost to be part of a cape. Over the front of the black bodice comes a large, low collar of pale blue soufflé, shirred into countless tiny ruchings. Pale blue and black intertwine to form the girdle.

"My suit is unusual. It is entirely hand-made of a dark wine-colored crêpe. The blouse of crêpe is most severe, and its long, narrow neckline is edged with finely pleated grosgrain ribbon. A little bit of a toque with a nose veil matches the suit, and is trimmed with a saucy cluster of yellow daisies right in front. The daisies are sisters to those that make up my corsage. Black patent-leather pumps with rhinestone buckles, a double scarf of silver fox, and a luncheon date make the effectiveness of the outfit complete!

"**A**NOTHER street costume, that I have, introduces a new note with the shirred insertion of the tiny shoulder cape of black crêpe de chine. The capelet, which is finished off with a wide, shirred flounce, goes over a plain waist with full elbow-length sleeves. The skirt of black crêpe is wrap-around and has a flounce.

Still another smart street ensemble for autumn in Ann's wardrobe is a two-piece dress with a short jacket of black caracul. The skirt is black with a faintly ribbed design; it is topped by a shirt of silver metal cloth with an Oliver Cromwell collar.

"With sophisticated clothes, you gain self-assurance," Ann points out. "They encourage you to be smart and modern in your appearance, your manner, and even in your mode of thinking. You subconsciously live up to your clothes, and the first thing you know, you have the gift you have been seeking—Sophistication!"

Garbo Talks for Publication

[Continued from page 35]

phers "not to blaze their spotlights in her eyes." He said, vociferously, "We must not scare her!"

Then, a moment later, we saw her standing in the doorway. Greta Garbo herself, smiling. She did not look tired, as reported. She was tanned, healthy-looking.

SHE sat down, and as a group we looked at her—Sweden's *Queen Christina*. Greta Garbo never has been so popular in Sweden as she is right now, since making this picture.

For a moment no one said a word.

As a beginning, someone asked the most obvious possible question: Was she happy to be home again?

"Yes, indeed," she said—and sighed a deep, contented sigh.

We inquired how she felt personally about the popular *Queen Christina*.

She looked sadly disappointed. She shook her head, while she said: "That picture never was done the way I wanted it—not at all."

"IS IT true that you love Nature—the country—more than the city?"

"I love Nature, yes. I feel free and clean when I am out in Nature. And free—only then."

We asked if she saw many pictures.

"Yes, I love to see pictures. And I do whenever I have time to see them. But I have so little time."

Does she ever see Swedish pictures? And does she like them?

"I have seen so few recently. But—they all seem to move in the same circle. Why?"

Greta Garbo asked *us*. And we could not answer. That amused her.

"Now, you see how difficult it is to answer some questions," she joked—throwing her head backward, laughing. She made us all laugh with her.

What did she think about the newly-found Mauritz Stiller manuscript? This was the play that the late great Swedish director (and her discoverer) had wanted so much to film, with Garbo as star, upon his first arrival in Hollywood.

"How can I make any statement about that off-hand? It is entirely too important—maybe—and very near to my heart."

What were her plans?

"How do I know?" she said. "I make plans and change them. I never know what will happen. I have as yet no idea what I will do tomorrow."

"Do you mean actually tomorrow—or in the future?"

"Both," she said slowly.

"BUT, Miss Garbo, you must have some plans of your own. Something that you desire—something that

[Continued on page 78]



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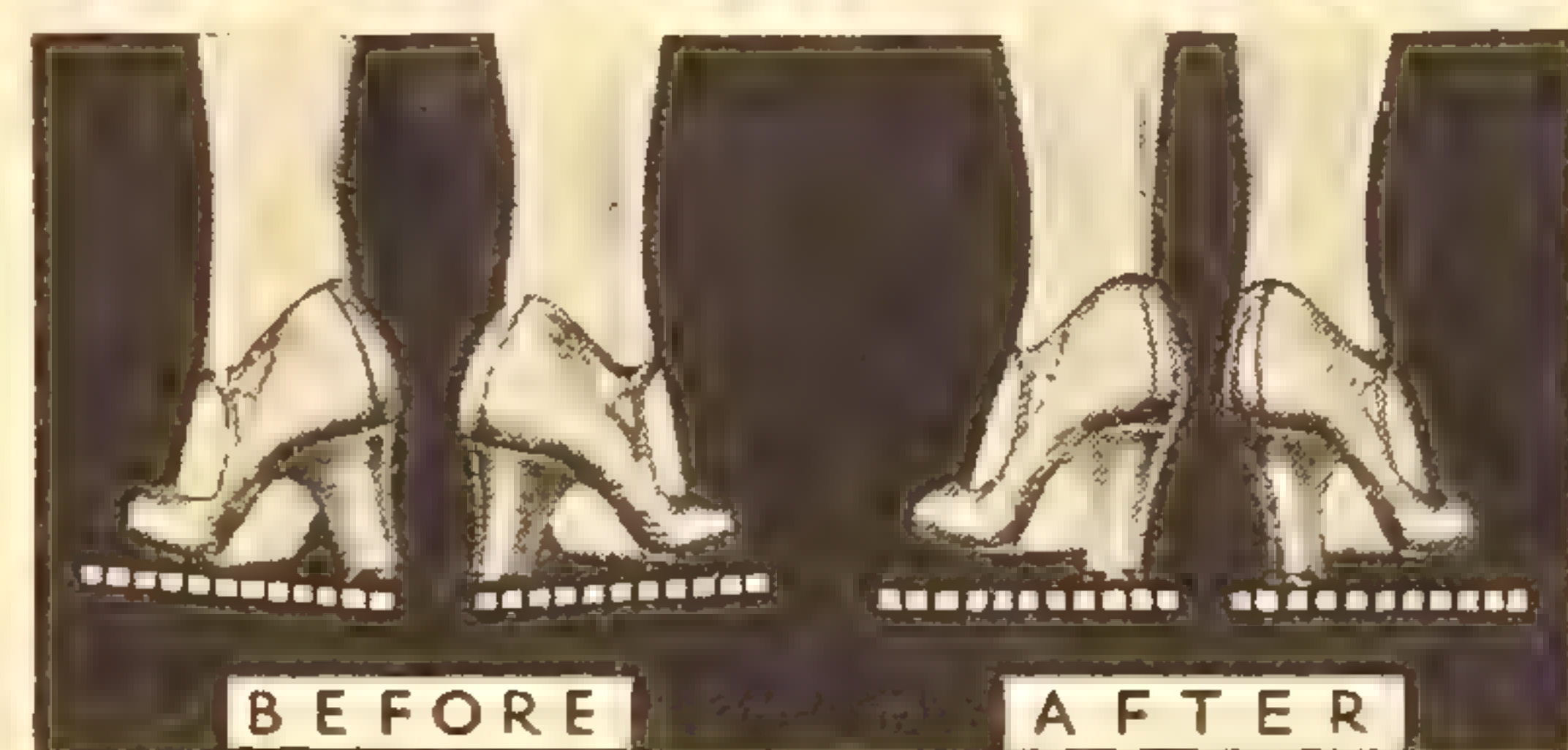
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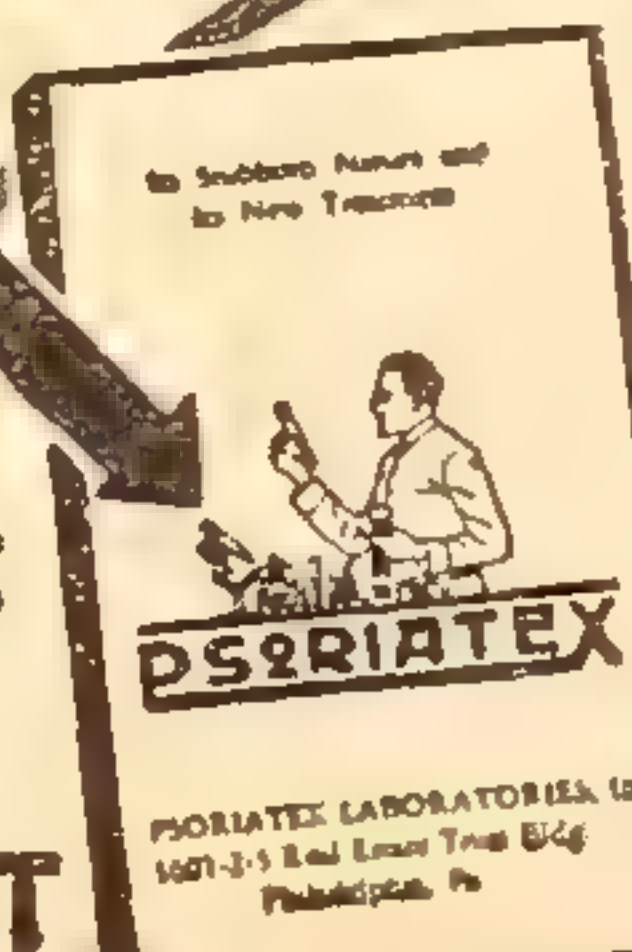
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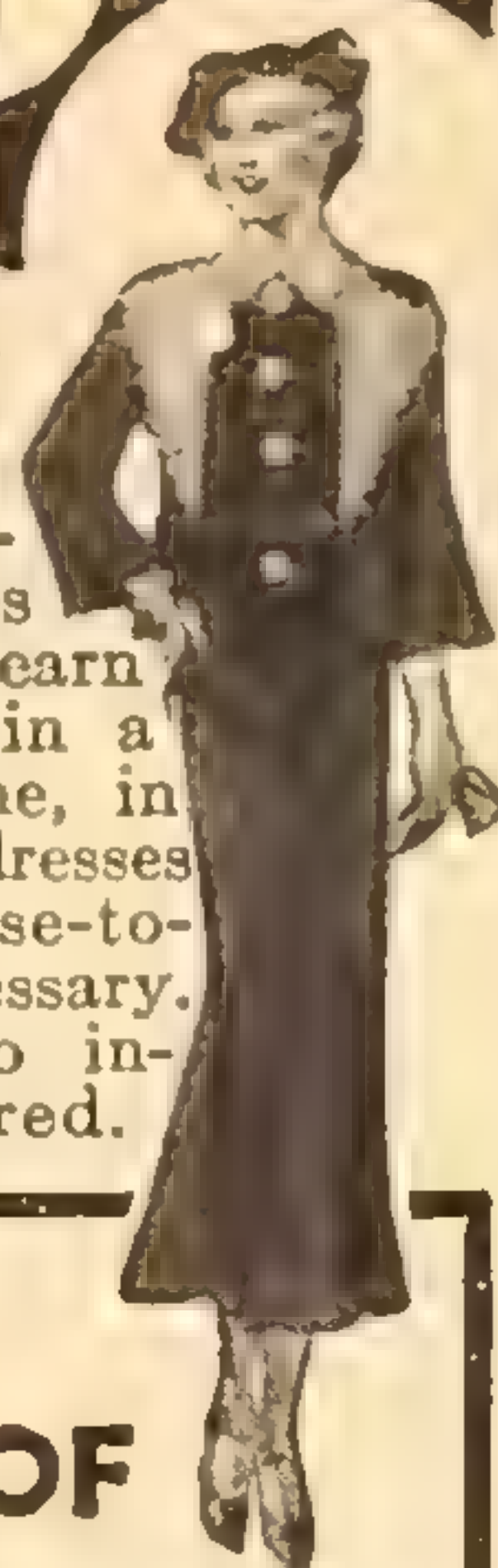
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Garbo Talks for Publication

[Continued from page 77]

you want to do yourself—very much.”
“Yes,” she said, “I have. But what is the use of telling them?”

How cleverly evasive her answers were! All right, we would try one more question.

We asked about her friends. Did she have many?

“Not many. I have so little time to be out socially. And when I am, I have just a few.”

“You play tennis a great deal?”

“Tennis is exercise.”

“Do you play it with friends?”

“Sometimes.”

We were getting nowhere—if we wanted to find out anything about her private life, her own thoughts—her hopes, her ambitions. That, after all, is her private business. But, unfortunately perhaps that is what the world wants to know—even if it has no business to know it at all. Garbo in self-defense, has developed a clever technique in dodging questions. And hard-crusted reporters find themselves admiring her for it.

We asked her about her men friends.

“How could I answer?” she said very sweetly.

WHILE we had been talking, the photographers had been busy continuously and Garbo had flashed her captivating smile occasionally. It was as if one had been in a studio in Hollywood, watching them making pictures of her—a sight that is rarely the privilege of the uninitiated.

The “royal” photographer asked her to smile for a special picture—which she very graciously did—and I took a look at her costume for the first time. She was wearing a gray suit, gray scarf, blouse, shoes and coat. Her hair was uncurled—windblown—and extremely girlish. She looked much younger even than she is.

What we had expected happened: her handsome brother, Sven, came to rescue her—and do the “forgive, but I have really no more time” for her. Which he did most charmingly.

“You know,” he said, “my sister has never deliberately granted an interview in any other place than Sweden for years. So—when she has loved so much to see you—I know you will not mind, if I take her away now.”

He helped his lovely sister up from the chair, took her coat from her arm, and escorted her to the door. She turned there to smile a friendly farewell—and was gone ahead of her brother.

Naturally, we went out on deck to see her descend the gangplank. That was worth seeing. She stood on the deck—and suddenly stepped up on the gangplank in front of her brother. Her hair flew back from her face. And as she stood there she reminded every onlooker of the marvelous last shot of

Queen Christina—where she stood at the prow of the sailing vessel that was to take her away to foreign lands, with the wind blowing through her hair. She created entirely the same impression now. And she must have sensed it, like the thousands who were waiting for her on the pier.

Her lips quivered, as all eyes were turned up to her. Then she shouted, so that everybody could hear her:

"Well, here I am now—" and added, as she put her hand through her hair, "wild and uncombed." Then the tears choked her. She could say no more. But the thousands below were cheering wildly. It was as if *Queen Christina*, who had left Sweden three hundred years ago, had come.

WHEN Garbo's waiting limousine had disappeared among the old streets of the city, headed for an unknown destination, I went into the *Kungsholm's* bar—to have a well-earned cocktail. There I met a charming Englishman, who had been seen with Garbo a couple of times during the journey.

He was all aglow with the memories of glorious days on shipboard. In fact, he did not feel like going ashore and breaking the spell.

"She is the most fascinating person I have ever met—and ever expect to meet. There is no one like her. I swam with her several times. She swam twice a day generally. And I was one of the few who were up early enough to see her. We chatted and had a glorious time. And let me tell you—she is lovelier than ever in her bathing suit."

"What color bathing suit did she wear?"

"A light blue, of very fine wool, cut out low in the back. Sun-back, they call it. And she always hid her hair under a tight bathing cap."

"Very modern and feminine, in other words?"

"Decidedly so. I don't like her pictures at all. But I see them all several times just the same. You see—she has always fascinated me. And I haven't changed my mind since meeting her."

"She kept to her stateroom almost all day a couple of times. But she was not seasick—only resting. And most of the passengers never saw her, except for a few glimpses they got of her passing by in her dark blue slacks—or if they occasionally were up early enough to see her exercise in the morning in her yellow pajamas—or hurry back to her cabin in her gray morning coat."

I did not have to ask any questions. The chap was so engrossed with his memories of shipboard incidents that I earnestly believe he gave me all this information without knowing he was talking to a reporter—or anyone, for that matter.

He told me that she amused herself by playing deck games. Often she played with Madame Bostrom, wife of

the Swedish Minister at Washington, or with the ship's officers. Particularly she played with the good-looking young second officer, Ewert Eriksson, who was born a few houses from where she herself was born. "The young man entertained her with droll stories that she seemed to enjoy."

SO I went to take a look at the young officer, who, I discovered, had movie-possibilities himself. I wanted to call one of the photographers to get a picture of him. But he refused to be photographed.

He also refused to say one solitary word about Miss Garbo. But he gladly admitted that he had had a good time on this particular trip. And that his fondest dreams were to be a motion picture actor.

Before I left the ship, I went to meet the chef, who told me in confidence that he would have liked so much to cook the finest dishes he knew—and particularly the ones that he alone knew—for her.

"But her diet was Spartan," he told me. "For lunch she ate a few vegetables—and a slice of brown bread with layers of raw white onions. For dinner a few more vegetables—and a small piece of grilled lamb—with all the fat removed. And no salt, no pepper. But the last day she really ate a juicy Swedish beefsteak."

Otherwise, the chef would not tell much. A couple of American women told me that they did not like the idea that she avoided taking her meals in the dining room—except at the captain's dinner the night before reaching Gothenburg. Then she came.

"SHE wore a black velvet costume," they told me, "very lovely in its own way—cut very mannishly, tuxedo fashion—with a plain white silk blouse—and low-heeled shoes. She talked mostly to the captain, whom she had visited daily during the journey. And she left before the dessert."

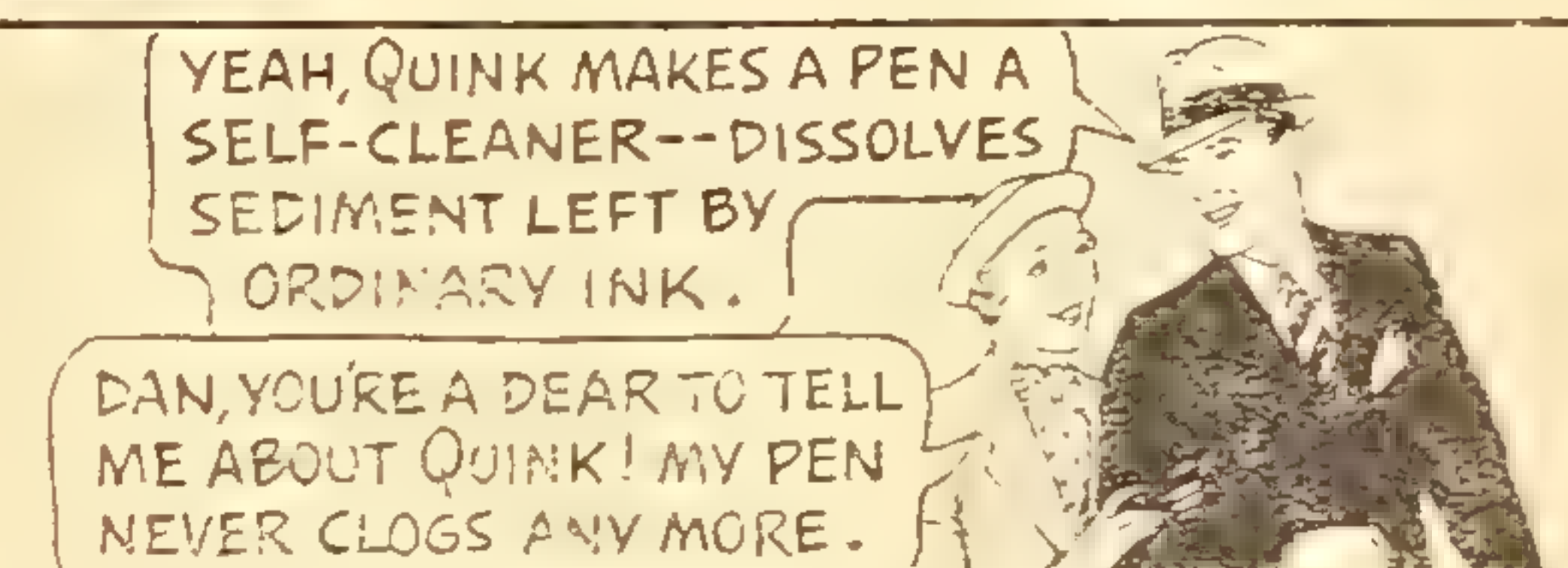
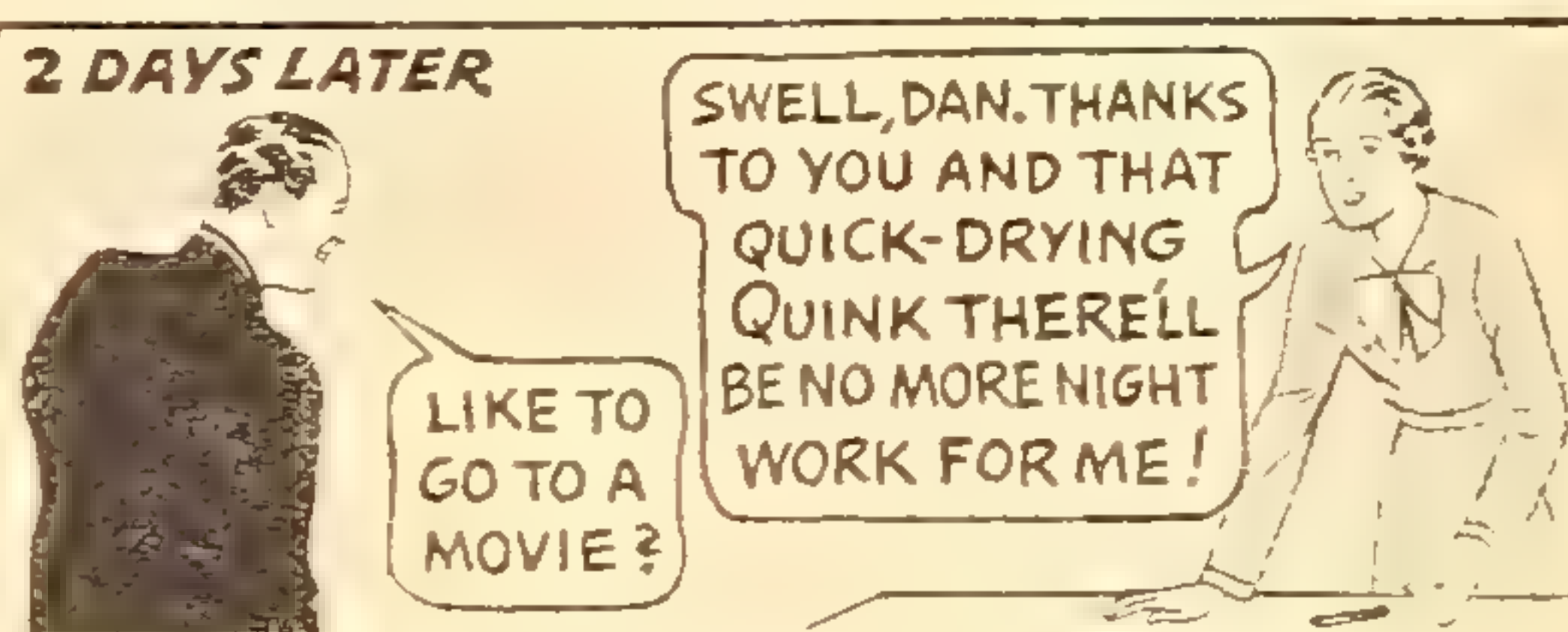
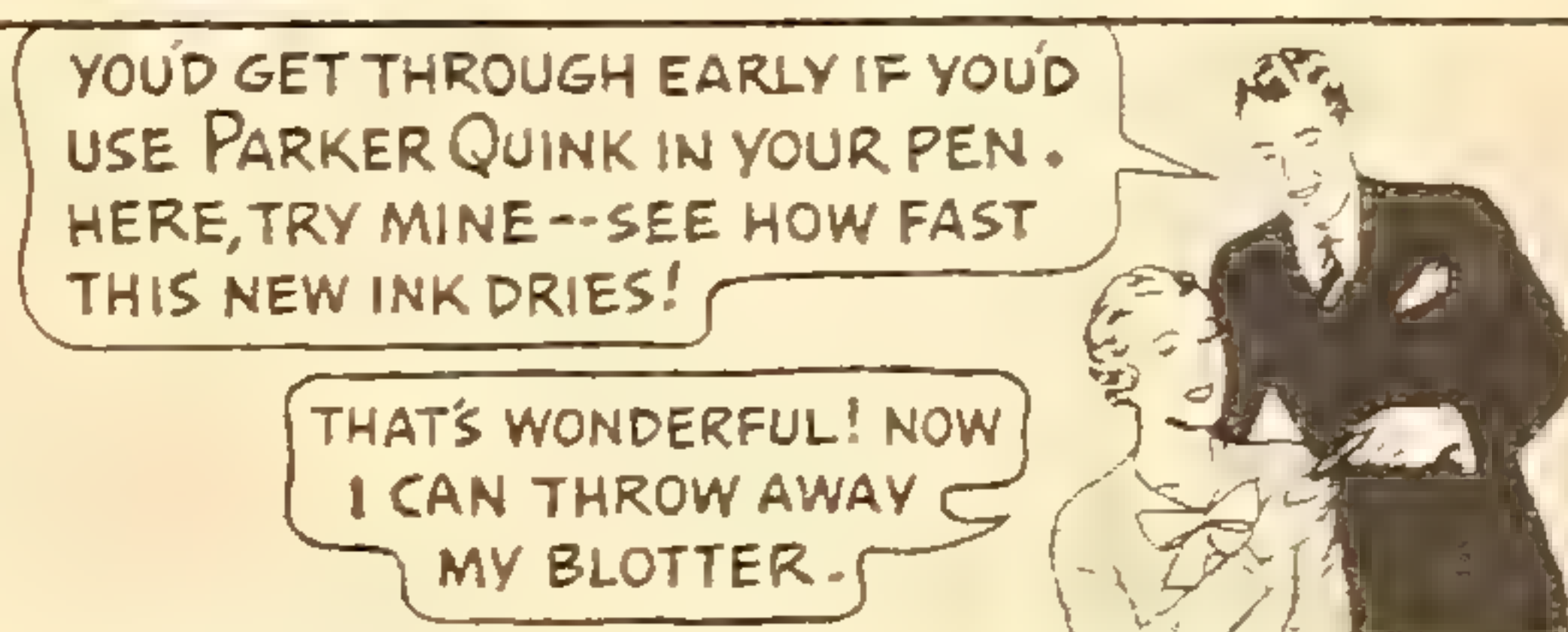
When I was about to leave the ship finally, my photographer, who had so mysteriously disappeared, returned.

"I got pictures of her up on the captain's deck. No one else got them. And I accidentally got a couple of the second officer."

I had learned things about Greta Garbo on vacation from Hollywood that none of the other reporters had learned, because they had followed her ashore. And now I even had exclusive pictures. (Two of them, exclusive with *MOVIE CLASSIC*, are published on page 35.—Editor.)

Just before leaving the ship, I heard that the fair Garbo had been in excellent humor throughout the voyage and seemed happy to be "going home." After the emotional strain of the title rôle of *Anna Karenina*, which should make her even greater than ever before, she really needed a vacation among old friends. Or alone, as she so much likes to be—at least until she has become thoroughly rested.

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Handy Hints from Hollywood

BY MARIAN RHEA

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* * *

Sylvia Sidney is one of those girls who hates cold corners and drafty rooms in her house, and that's a sentiment we all endorse. But sometimes in summer homes or beach houses there are no heating systems, and along comes a rainy or cool day, and it's all very shivery and miserable! Sylvia found this true even in sunny California at her Malibu Beach house, so she has a Nesco de Luxe Circulating Heater, which affords approximately twenty-five hours of continuous operation on one gallon of kerosene! These helpful burners are well built, and come in one or two burner sizes. They are excellent aids in beach houses, mountain cabins, or in any house in which there is no heating system or the heat is not turned on until freezing weather.

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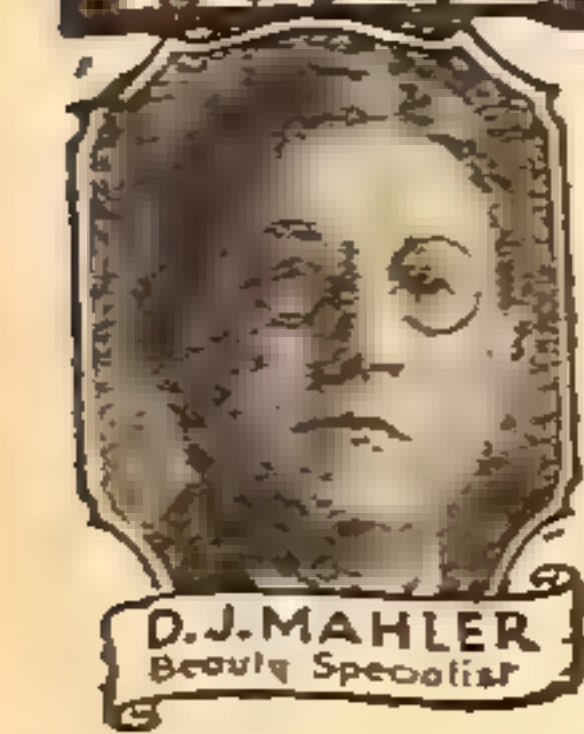
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Fashion Foreword

[Continued from page 42]

And we can't imagine anything we'll enjoy wearing more than one of those new street ensembles. We mean, a plain, simple woolen dress with a matching knee-length coat—perhaps with a band of fur around the neck and down the entire front, both for chic and warmth!

Tams, tams, tams! Big ones, little ones, cocky ones and sedate ones—they all are on their way to us. And they look as if they came straight from the Latin Quarter. We (and the artists of Paris) shall go around wearing gay head-coverings that dip down amazingly over one eye and flare amazingly high over the other. They are full, use a great deal of shirring, and ostrich-feather trimmings—all of which gives them "that feminine touch," not to mention charm. Just thinking about them, we feel ourselves going romantic. What shall we be like when we actually are wearing them! . . . And we know we're going to see (and have) some halo hats. They can make almost any girl, with the right facial contour and coiffure, young and angelic-looking . . . and practically fatal to the male of the species.

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We're packing our summer things away . . . and making ready to whisk into soft woollens and hand knit things for sports . . . crêpes and satins for day-time events . . . and swishing, rustling gowns, divinely romantic, for the exciting evening hours.

Welcome, Autumn!

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There's Only One Joan

[Continued from page 75]

familiar quotation, and it seems to me it was human and natural for her to chime in with the rest of it. I would have done the same thing—if I had known the rest. But I have probably gone grand, too!

Anyhow, it was shortly after this incident that a story appeared about a new Joan, with thinly veiled innuendoes to the effect that she was posing as a *litterateur*. I have never known her to boast of reading anything. Rather, if she discusses any book, she does it with an apologetic air, as though she is afraid that by merely admitting she has read it, people will think she is trying to show off.

Then there was the "hooked rug" period when another "new Joan" was exploited, more or less sarcastically, as a model of domestic industry. The pendulum always swings from one extreme to the other. When anyone becomes surfeited with night life, whether she is a Joan Crawford or a Mary Smith, it is to be expected that she will seek simpler pleasures.

Unless a person knows Joan, he cannot appreciate what her home means to her. There was nothing more natural, after her final purchase of a house of her own, than wanting to fix it up. I have known dozens of girls and women who have made hooked rugs and needle-point pieces. One and all, they have told me that the work is so fascinating that they cannot put it down.

Joan is one of the most intense people I have ever encountered. She has never learned the meaning of the word "moderation." To whatever she does, she gives her whole heart and soul. A person familiar with her would realize that she could not make two or three hooked rugs and call it quits. She would not have been herself if she had not made at least a dozen. And I defy anyone who knows her to say that they were made out of affectation.

Eventually she tired of them—as who wouldn't? And immediately we were regaled with stories of yet another "new Joan."

THEN we were told that there was still another Joan who was dabbling in interior decorating. Anyone who has ever known the pleasure of furnishing a home can understand how that craze takes hold of and possesses one.

If you have the money, and little expert knowledge of materials and woods, you call in an interior decorator as an adviser. At first you are charmed with the result. But after you live for a while in the setting he has provided, you begin to realize that it reflects his personality more than yours. So you start making changes.

Every time Joan changed a chair, rumors went the rounds, she was "doing her house over." (It was originally

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What Hollywood Has Done to Franchot Tone

Spanish.) In actual fact, she has changed it only once since it was built!

"You see," Joan explained to me, "I didn't know anything about architecture—or about furniture—when I built the house. I had never owned anything beyond a few clothes. I built during the time when people thought that only Spanish architecture was suitable to California. After I had studied a bit and traveled a little, I found that other styles could be even more attractive, so I began renovating it. I found too, after living in it, that I didn't care for Spanish things. Accordingly, I began changing it over to English, which I prefer. I didn't want to go into debt, so I have altered only one room at a time. But every time I have refurnished a room, there have been stories told that I was doing over the whole house.

"Then people commented because I changed it again after Douglas (Fairbanks, Jr.) and I separated. As a matter of fact, I only completed the changes I had started some time previously. But people would not understand that. They quoted me as saying that there were too many bitter memories about the house as it was. That's partly true. It's why I finished all the changes at once instead of gradually. I didn't want to give up the place, because, after all, there are also some very pleasant memories connected with it. This house has a significance for me. To me, it stands for me with all the changes that the alchemy of time has wrought in me.

"**WITHOUT** change," Joan continued, "we stagnate. It's like an old woman trying to dress and act like a young girl. She only makes herself ridiculous. I don't want to develop along only one line. If I am going to develop at all, I want everything about me to keep pace with my development."

"Joan," I asked earnestly, "do you know where you are going, what you really want from life?"

She shook her head. "No. I only know that I want to find myself."

That's Joan. Ever since I have known her, through all her changing moods and shifting fancies, that has always been Joan. She has passed through many phases (as who hasn't?), but always there has been one Joan with one consuming purpose: that of making something of herself. She has made mistakes along the way, some of them ridiculous, some of them laughable, just as we all have. But I can think of no one who has improved herself and developed to the same extent as Joan!

I glory in her spunk in sticking to her purpose despite jibes, jeers, and laughter. And, I might add, I am very proud of knowing her.

READ

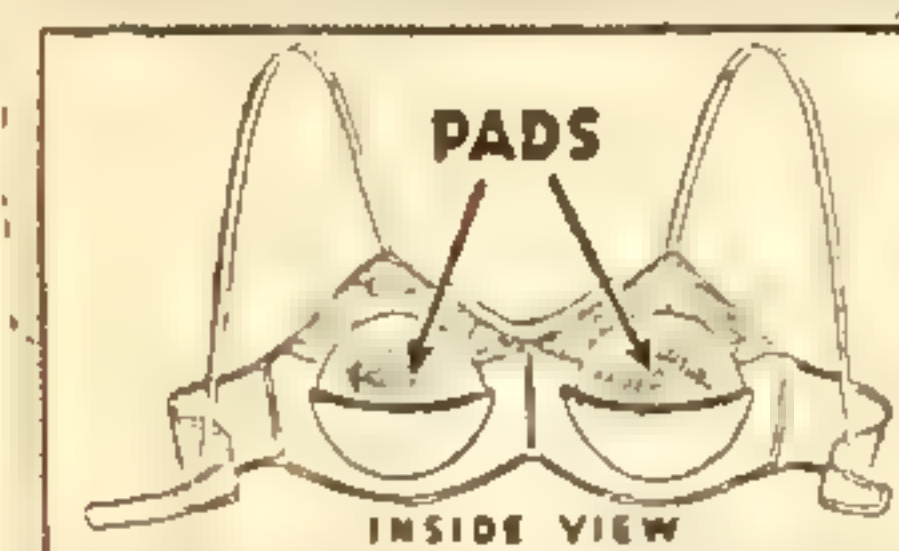
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Chaplin—in Quest of Love

[Continued from page 36]

ly into the murky distance, he had dreamed of a perfect love. His vision had risen above the squalor of White-chapel to fasten upon a will-o'-the-wisp that would lead him through life.

That was only natural. His mother was an actress, jumping from town to town with a vaudeville troupe, trying to contribute something to the support of her child. He had known little affection as a child, none of the tender solicitude of friends. And so, sensitive dreamer that he was, he imagined an ideal love that should make up for all he had missed. It has been the constant heartache of the search for this ideal that has given him that wistful quality on the screen which has endeared him to humanity the world over.

HIS career has moved smoothly upward, so far as fame and fortune are concerned. But with love, rocks and brambles have tripped him, and bruised him. Money and fame meant one thing only with him—a means to a rich emotional life. But ever his goal remained unattained. That was why, a scant two years ago, he said despairingly to a few intimates: "I am a failure."

If Chaplin had not been an artist, he might have found his ideal long ago. For an artist sees first with his eye. The lady who haunted the comedian's dreams had to be beautiful, with that fragrant beauty found only in the bloom of youth. And once this elementary sense was satisfied, Chaplain ecstatically leaped to the conclusion that his ravishing angel possessed all the other requisites as well. His disillusionment in every instance was torture.

The story of his emotional life is a history of impetuous loves broken off after first blooming, dropped to earth, and ground deep into the dust by a slender high heel.

Mildred Harris was his first wife. She was barely sixteen when they married. Her features were so fragile that they could not be caught by the camera, and she never made a great success in pictures. Not that Chaplin cared, for he wanted to cloister her in his home. "The loveliest girl who ever appeared in Hollywood," was the unanimous verdict at the time. But people wondered how the marriage would turn out, whispered about the difference in their ages, and, because human nature envies those on top, hoped for the worst.

All too soon they were able to gloat—to say, scornfully, that Chaplin could not be happy with any one beauty for long—to imply that any gorgeous young creature could hold him only for a brief while, until, tiring of the same caress, he would gaily move along, searching restlessly for another.

The same charge might be repeated today if something happened to his marriage to Paulette Goddard. I hope

this article will lay that ghost forever.

WHY did he and Mildred part? What broke up his home with Lita Grey—mother of his two sons? You should already be able to infer the answer. But this story must begin at the beginning.

Chaplin's first romance was typical of many others—except that it lasted longer. For twenty years.

Let us get a picture of him at that time. He has said that he was a spiritually starved child of nineteen, earning a haphazard living as a vaudeville sketch artist. Life was lonely. His social activities were limited. He yearned for more than his environment could give him. He lived through moody days without romance or beauty until one memorable August night . . .

He saw her, that night, standing in the wings about to scoot on the stage with a troupe of other girls. He, himself, was shortly to appear as a ragged harlequin. As he feasted his eyes on this lovely brunette, his pulse began to throb, for she was smiling, and smiling at him.

Three days dragged by torturously before he mustered courage to speak to her. Laughingly, she asked why he had not done so before. With eyes and smiling lips, she had done her best to encourage him. He asked her to have dinner with him after the show. No, she replied, she had a previous engagement. But she suggested meeting the next afternoon at Kensington Gate.

Chaplin was transported into heaven. And there he remained, if the misery of youthful, unrequited love could be called a heaven. They saw each other at every opportunity after that, Chaplin dining her whenever his slender purse could afford such a treat. And when he left her at night, to walk home to his tenement along the Thames Embankment, the passing wraiths of people were startled by a cavorting gnome who danced past them in the fog. He was living on that high plane of emotion where everything was worth while.

SUDDENLY, she went away. She went to the Continent with the troupe and he did not see her for two years. Then Fate brought them together again. He was crossing Trafalgar Square one day when a limousine slowed down and a white-gloved hand waved from a window. Hetty, more vivacious and beautiful than ever before! He went home with her that night and met her mother and brother. She had to return to the Continent in the morning, so they sat up alone, dreaming, until she fell asleep on his shoulder at dawn.

Then she left for America to join her brother. Chaplin resolved to follow her.

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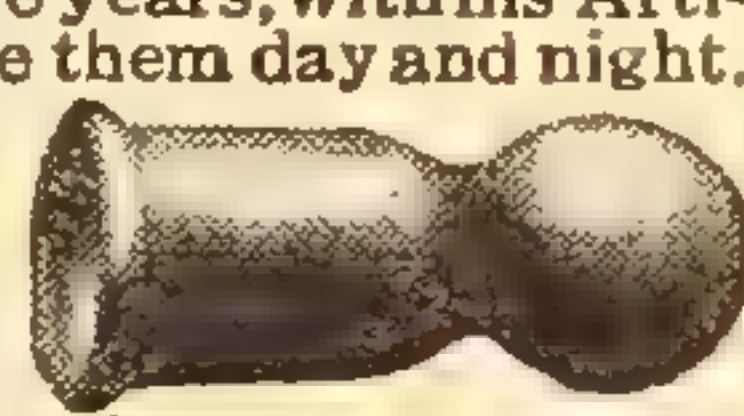
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Three years later, he was in New York. He searched all over the city before he located her address. His hopes were dashed. Hetty, her brother said, had returned to London. And she was married.

It is indicative of Chaplin's capacity for devotion that even this could not erase her from his heart. In Philadelphia, Chaplin was signed up by Mack Sennett and left for Hollywood. He was tasting already the fruits of success when one of her infrequent letters arrived. "If you are ever in London," she wrote, "please look me up."

Up to now the affluence of her position had added to his sense of inferiority. But now, he could return like a conqueror. He quickly put his affairs in order and left for England. Her brother, with whom he had corresponded, met him at Southampton. As soon as Chaplin saw the chap's eyes looking up from the dock, he knew that something tragic had happened. But it was more than an hour before his shy nature was able to ask: "By the by, is Hetty in London?" The brother stared at him. "Why," he said, "I thought you knew. You must not have received my last letter. Hetty died three weeks ago."

The comedian was prepared for any tragedy but this. Years later, he was able to write of his feelings at that time. He had pictured his success as a bouquet of flowers to be addressed to someone, and now it could never be sent to that person.

IT IS easy to understand why this love stands out above all others. He never knew Hetty well enough to be disillusioned. With the others, he was to reap the bitterness of realization.

Mildred's beauty appealed to the artist in Chaplin. But he is also an individual thinker, keenly interested in a variety of subjects, an ardent idealist in every respect. He cannot tolerate people who quote clichés, whose interests will not encompass all of life. Mildred who was then hardly more than a child, could not keep pace with his feverish mind. He would not recognize this at first, but when the disappointing truth could be denied no longer, he decided that there was nothing for them to do but separate. A mind, as well as a body, must be beautiful to Chaplin. And he is constitutionally unable to compromise with his ideal.

Women flocked to him as his fame spread throughout the world. He was forced to assume the rôle of a great lover, which was beyond his emotional capacity. Chaplin is probably one of the poorest lovers in the world. He cannot play when he feels deeply.

Let me explain. Two charming young ladies whom I know have assured me separately of something that I always suspected. Chaplin, they agree, was sweet, considerate, the most entertaining and stimulating person they had ever known. Frankly, each had tried to interest him romantically—and each was unable to touch his heart. He gallantly

[Continued on page 86]

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Chaplin—in Quest of Love

[Continued from page 85]

devoted his attentions to them and even pretended, when their eyes conveyed a message that no man can misread, that they had captured his affections. They knew better. He couldn't even pretend.

THAT is why, when Chaplin has fallen in love, he has been so hopelessly at the mercy of his beloved. He loves utterly. He gives without thought of cost or consequence.

Lita Grey bore him two sons—Charles, Jr., and Sidney Earle—who attend a West Coast military academy, with whom he spends every weekend on his yacht, *Panacea*. (Only an idealist would give such a name to a boat!) He adores his children. But their mother—perhaps through no wilful fault of her own—filled his house continually with guests. She loved to be surrounded always by gaiety, this stunning Mexican girl in her middle teens. But Chaplin couldn't stand it. An artist matures in solitude.

Thus ended his marriages to a blonde and a brunette. Edna Purviance was dark, also, and there is no question that he loved his first leading lady. It was a curious love for Chaplin, linked strongly to respect, and mellowed, as time went on, to an enduring friendship.

But that spark of his creativeness, the secret dream he had locked in his heart, was at its lowest ebb before he met Paulette Goddard. He has not been known to look at another woman since he had her change her blonde hair back to its natural color, rich brown tinted with gold. Her glowing beauty is proverbial, as is her intelligence. She is twenty-one, he, forty-seven.

"The cleverest girl I have ever known," he enthused to friends, a week after he met her. Her actions bear out his contention. If it isn't necessary, she doesn't come to the studio when Chaplin is working, as is the custom with most Hollywood sweethearts and wives. When they are together at the studio they do not lunch together. He dines in his bungalow with his cronies and she eats with her mother. With her mother, she will go to Palm Springs for weeks at a time, to leave Chaplin alone with his thoughts and his friends. It is fatal, she understands, to smother genius with affection.

Chaplin's quest for love has not ended. For with him, as Paulette knows, love is not something static. It is not a tender word in the morning, and work, and play, intimate chatter over teacups, friends in to dinner, and a goodnight kiss. The search for romance must be endless to keep love, itself, alive. But it is a dual adventure now, instead of a solitary one. Two eager hearts are trying to enjoy that dream that a street urchin had long ago.

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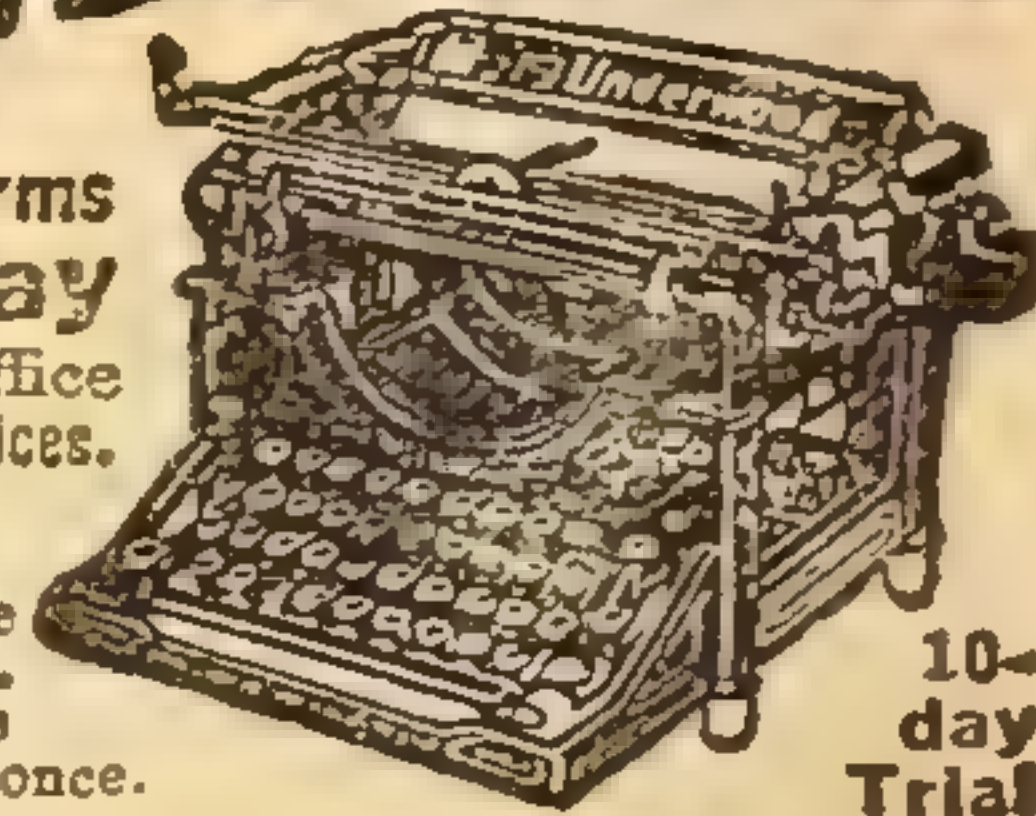
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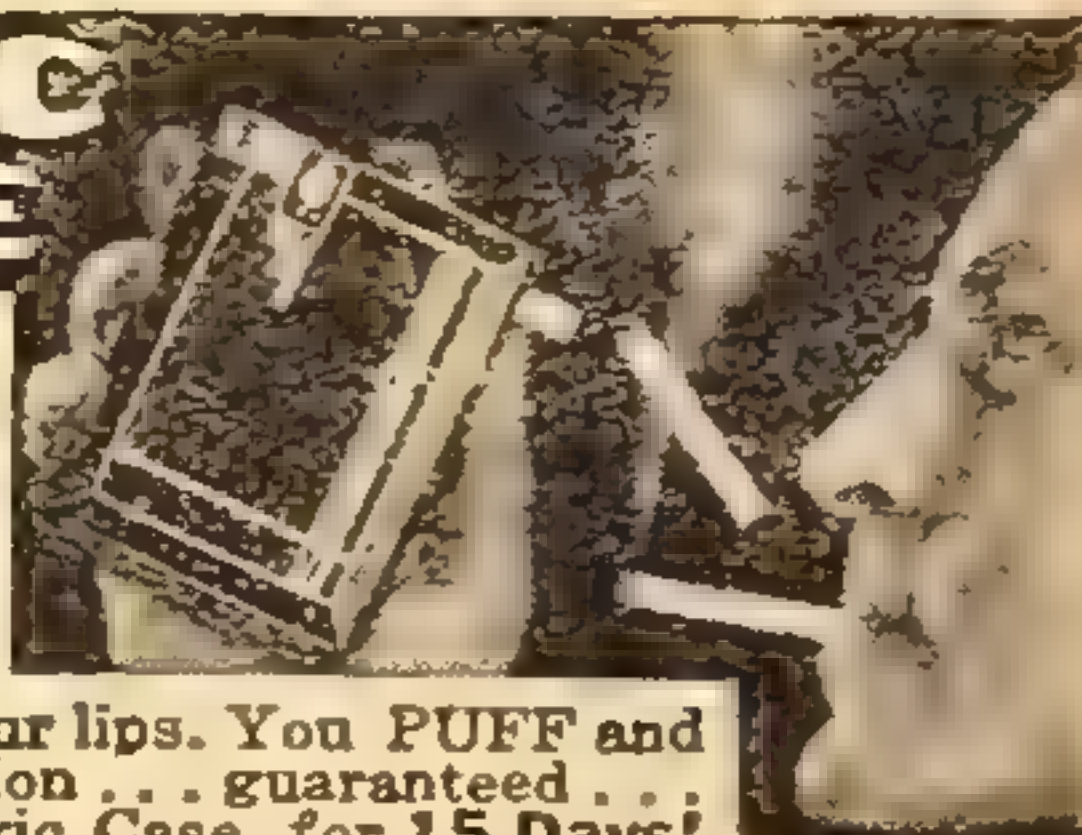


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MODERN MECHANIX & INVENTIONS MAGAZINE

Kidneys Must Clean Out Acids

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What the Stars Have Done— You Can Do!

[Continued from page 53]

would have a lovely skin. Some of you like to accomplish all this with one cream, and there are some very excellent all-purpose creams on the market. Others of you prefer to use a variety of creams.

New Make-Up Aids

Can you imagine a powder that will stay on your skin for a whole quarter of a day? There's a new miracle-worker in the form of "liquid powder" that does the trick. It also acts as an astringent and foundation base at the same time. It takes less than three minutes to apply and stays on from six to ten hours! It comes in seven grand shades, any one of which can be used, thus making it possible to change the coloring of your complexion at will. It costs only \$2 a bottle, or 50c for a supply to carry in your purse!

How would you like to have everything for the care of the skin in one grand-looking kit? There is a stunning new cream-and-orange one that holds, in one compartment, generous portions of liquefying cream, tissue cream, skin tonic and skin lotion; while another compartment contains rouge, lipstick, and face powder. All for approximately three dollars!

There is a delightfully light, fluffy cream that does wonders for a dry skin. It contains vegetable oils that are welcomed by the skin cells. It soothes, as well as cleanses, and is especially penetrating. This is an excellent cream to use, as the first step, in your cleansing at night. The price is only \$1.

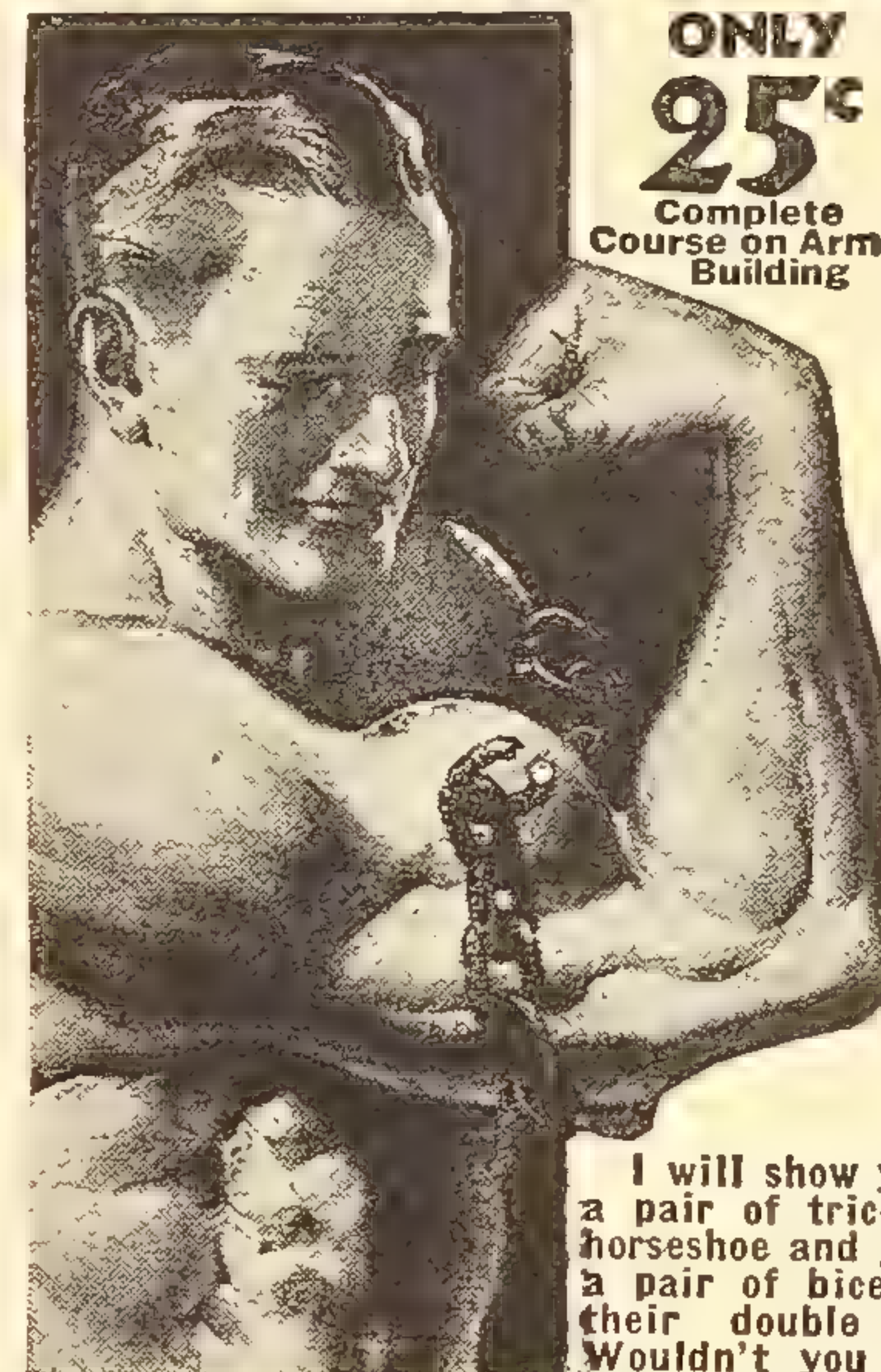
How would you like your use of soap made into an amusing game? With the soap made of the purest domestic Castile so that you would feel that you had to use it? *Popeye*, the comical cartoon sailorman—as well as *Oliveoil* and *Wimpy*—have been made into soap-figurines. And the set of three sells for 50c.

You will like a new creamy mascara that is now on the market because it will leave your lashes feeling so silky. What's more, it is "run-proof." The shades include blue, black, and brown. There is a little brush to use with the mascara—to help you to make your lashes look more lovely. All for 50c.

I've come across a bleach mask that will help you remove the tan from your skin without harming it. It is one used by many Hollywood stars after the summer season is over, when it is time to recover the pink-and-white coloring that is appropriate for autumn activities. And sells for \$1 at any good cosmetic counter.

Here's a find—a new way to remove hair: You spread on the hair remover, then immediately pull it off with flannel strips that come in the same package. And your arms and legs will soon be as smooth as a baby's.

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See Handy Hints feature on page 80.



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The "Dinner-for-Eight-on-\$3" Club

[Continued from page 38]

among us. If she says eight people won't starve on three dollars, I'm willing!"

Well, to make a long story short, Helen said she thought it *could* be done, and that's how Hollywood's first and only "Dinner-for-Eight-on-\$3 Club" was formed.

I DON'T want to put any ideas in your head—but you know, of course, that history can repeat itself!

Before we begin on the menus, remember that the prices I quote are California prices. Naturally, food costs vary all over the country... but they will not vary more than a few cents on each item. Some items may even be less expensive where you live. Another footnote I'll add is that all the dinners the girls gave had to have four courses—that was one of the by-laws!

Here is what Paula served:

Grapefruit Cocktail.....	\$.15
Pot Roast Cooked with Browned Potatoes, Carrots, Celery and Onions	1.20
Spinach and Hard Boiled Egg.....	.25
Muffins and Butter.....	.20
Tomato Salad.....	.20
Crackers and Cheese.....	.30
Strawberry Shortcake.....	.60
Demi-Tasse .....	.10

Total\$3.00

None of Paula's dishes was complicated, so we can dispense with recipes. And, I ask you, could anybody stick up his nose at that dinner, even if it did cost only \$3?

PATRICIA ELLIS tried to go her friend one better, and offered curried lamb as her entrée. Her menu:

Tomato Juice Cocktail.....	\$.15
Curried Lamb*.....	.85
Rice Baked Tomatoes.....(rice)	.10
.....(tomatoes)	.20
String Beans (French style).....	.20
Rolls and Butter.....	.20
Diced Beet Salad.....	.15
Prune Whip.....	.70
Brownies .....	.30
Demi-Tasse .....	.10

Total\$2.95

*Recipe for Curried Lamb:

Cut your lamb, about 3½ pounds, in one-inch pieces, and put in kettle; cover with cold water, and bring to boiling point. Then drain in colander, and pour over it 1 quart of cold water. Then return your meat to the kettle, cover with a quart and a half of cold water; add four or five small onions, and a sprig of thyme and parsley. Simmer until tender, then remove meat, strain liquid, and thicken with butter and flour cooked together; to the flour add ¾ teaspoon of curry powder, a little salt and pepper. Then add the meat to the

gravy, reheat, and serve with border of steamed rice.

HELEN MACK'S menu was as follows:

Creamed Spinach Soup.....	\$.20
Stuffed Pork Chops.....	1.25
French Fried Onions*.....	.15
Parsley Potatoes.....	.10
Applesauce .....	.10
Hot Biscuits.....	.20
Carrot and Walnut Salad.....	.20
Ice Cream.....	.60
Cookies .....	.10
Demi-Tasse .....	.10

Total\$3.00

*The Recipe Helen used for her French fried onions: Peel medium-sized onions, and cut in one-quarter-inch slices, and separate into rings. Dip the rings in milk, drain, and dip in flour. Fry in deep fat, drain on brown paper, and sprinkle with salt. That's all there is to it... and they are delicious!

AND last, but not least, came Anita's turn... and her dinner was a complete success, just as the others had been. This was her menu:

Appetizers	
Chives	\$.01
Pretzels .....	.10
Cream cheese.....	.20
Crackers .....	.10
Cream of Tomato Soup.....	.15
Qt. milk.....	.14
Tongue .....	.75
Carrots, parsley, onions.....	.05
Riced potatoes.....	.05
Candied Carrots.....	.20
Green Salad.....	.20
Rolls and crackers.....	.20
*Chocolate Bread Pudding and cream .....	.70
Demi-Tasse .....	.10

Total\$2.95

*Anita's chocolate bread pudding is made like this:

The ingredients are 2 cups stale bread crumbs, 4 cups scalded milk, 2 squares unsweetened chocolate, 1 tsp. vanilla, 2/3 cup sugar, 2 eggs, ¼ tsp. salt.

Soak bread in milk thirty minutes; melt chocolate in saucepan placed over hot water, add one-half sugar and enough milk taken from bread and milk to make of consistency to pour; add to mixture with remaining sugar, salt, vanilla and eggs slightly beaten; turn into buttered pudding dish and bake an hour in moderate oven. Serve with hard sauce or whipped cream.

Now, with these menus to guide you, see what you can do with a "Dinner-for-Eight-on-\$3 Club" in your gang! It's loads of fun, and practical as well. And don't forget where the idea originated. In Hollywood—the most entertaining town on earth!



Grace Moore in *Love Me Forever* is the new theme of the letter-writers. And they predict opera is here to stay!

\$15 Prize Letter

More Praise for Moore—While it may be true that *Love Me Forever* is not quite as faultless as its predecessor (sequels seldom are), it is also an undeniable fact that this film will prove tremendously popular—because it is chockfull of merits of its own, plus a story that holds the spectator's interest throughout.

Miss Moore's voice has never been better; its sonorousness, tone, volume, flexibility are as dexterous as ever; too, her acting has improved considerably since *One Night of Love*; and Columbia has had the good judgment to surround Miss Moore with a supporting cast that goes a long way toward making *Love Me Forever* the success it is.

In short, *Love Me Forever* is the second milestone on the road to screened opera entertainment; and the hosts of music lovers who were under the impression that the glorious voices of the operatic world were to be heard no more, since opera was "a thing of the past," will be overjoyed at this new trend in picture endeavor.—*Maurice Jacobs, 937 W. 42nd St., Philadelphia, Pa.*

\$10 Prize Letter

Not Pretty, But Art—What a powerful picture *The Informer* was! Its story was wild, rude, tender, noble and craven, yet full of a shaken kind of laughter. Its photography was suggestive, poetic, and dramatic. Its direction was superb. Victor McLaglen, as the brutish, helpless, innocent *Gypo Nolan*, gave an inspired and unforgettable performance. We know now how Judas must have felt after he took the thirty pieces of silver, after hearing *Gypo's* agonizing cry, "I didn't know what I was doing!"

The Informer wasn't a pretty, glamorous picture with its terror, tears and trouble, but it was art—for art need not

Just As You Say . . .

MOVIE CLASSIC'S readers have the final word—and win prizes with their letters

be confined to a pleasant mold. Truly, it was one of the classics of the screen!—*Bruce Cameron, Box 322, Oakmont, Pa.*

\$5 Prize Letter

All for Beacons—Well, *Oil for the Lamps of China* is a picture with a lot of fuel in it which isn't all oil and isn't all intended for the Chinese, either. In fact, it casts an illuminating beacon on some practices which in too many Big Companies have been explained in the past with a shrug of the shoulders and a "business is business" lift of the eyebrows. Which is why I'm for it a million. It's an honest story and Pat O'Brien is as real in the rôle as if he had actually been living it and some movie scout came along and took the shots when he wasn't looking. And that's true art in acting.—*Helen Stoll, Box 271, Menlo Park, Calif.*

\$1 Prize Letters

A Voice in Protest—Some famous designer names a list of the ten best-dressed women on the screen and—presto! the battle is on, with all the other stars rushing to get on this or that list. Is all of this necessary to a star's popularity?

Did Mary Pickford become "America's Sweetheart" by wearing someone's latest creations? Was our beloved Marie Dressler's great popularity due to decking herself in the latest frills and fashions? Is Janet Gaynor's appeal based on dressing in an ultra-sophisticated manner? The answer to these questions is NO.—*T. M. Feemann, 161A Prospect Ave., San Francisco, Calif.*

Reader Feemann makes the point that screen actresses are too clothes-conscious. What is your own reaction? Do their "latest creations" bore you—or do you get inspiration and helpful ideas from them? We'd like to know. (P. S. So would the stars!)

Approves Shirley as Peter Pan—MOVIE CLASSIC raises an interesting discussion as to the possible casting of Shirley Temple in the title rôle of *Peter Pan*. Personally, I imagine her perfect as Barrie's impish un-grown-up, and more fascinating to both adults and children than a grown-up simulating "lightness of step and spirit." A collection of fairy tales (preferably those charming old German stories) would give Shirley a chance to keep her childish charm untarnished.—*Con Cowell, Manhattan Apts., Vancouver, B. C.*

Thus, one reader—commenting on the suggestion of a MOVIE CLASSIC letter-writer that Shirley should play Peter Pan. The suggestion has attracted wide interest, with comments both pro and con—mostly pro.

However, another reader has a supplementary suggestion:

Suggests Freddie, Instead—Since someone suggested the casting of Shirley Tem-

ple in *Peter Pan*, why shouldn't Fox Studios borrow the famous star of *David Copperfield*, Freddie Bartholomew, and star them both? *Peter Pan* was a "boy," so why let a girl spoil the originality when an equally talented and impish boy is available? However, Shirley would make a most charming mother as *Wendy*, and the part would afford ample opportunity for songs and dancing. The co-starring of the two most popular screen children would also give the public their opportunity of choosing their favorite.—*Meta Willging, 2136 White St., Dubuque, Iowa.*

What is your reaction to this suggestion?

Vivid Discovery—Permit me to swell the crescendo that must inevitably arise when movie fans have seen Luise Rainer in *Escapade*. At last the one girl brings us Garbo's mystery, Colbert's vivacity, and a sweet new simplicity of her own. Those first two actresses have been thrilling us right along—and now comes the answer to the perplexed movie-goer who cannot decide who is the reigning queen. She reminds us of their charms—bringing us the qualities we like best in each—and adds to that a poignant beauty of her own that is irresistible.—*Emily McGill, 1019 West 39th St., Kansas City, Mo.*

Tip to Producers—If a grocer attempted to get rid of a stock of canned tomatoes by putting a corn label on them, his store would soon be a good place for Greta Garbo to spend her time—that is, if she wanted to be alone. And yet movie producers will lure us into a theatre with a title that is about as much like the picture itself as Boris Karloff is like Janet Gaynor. And then, when the star of such a picture fails to draw at the box office in his or her next production, it is attributed to the fans' desire for new faces or some equally ridiculous reason. Mr. Producer, here's a tip—the next time a star begins to fall, look over his recent pictures and see if he hasn't been starred in a production in which the public was misled.—*M. Seitter, 6454 Laflin St., Chicago, Ill.*

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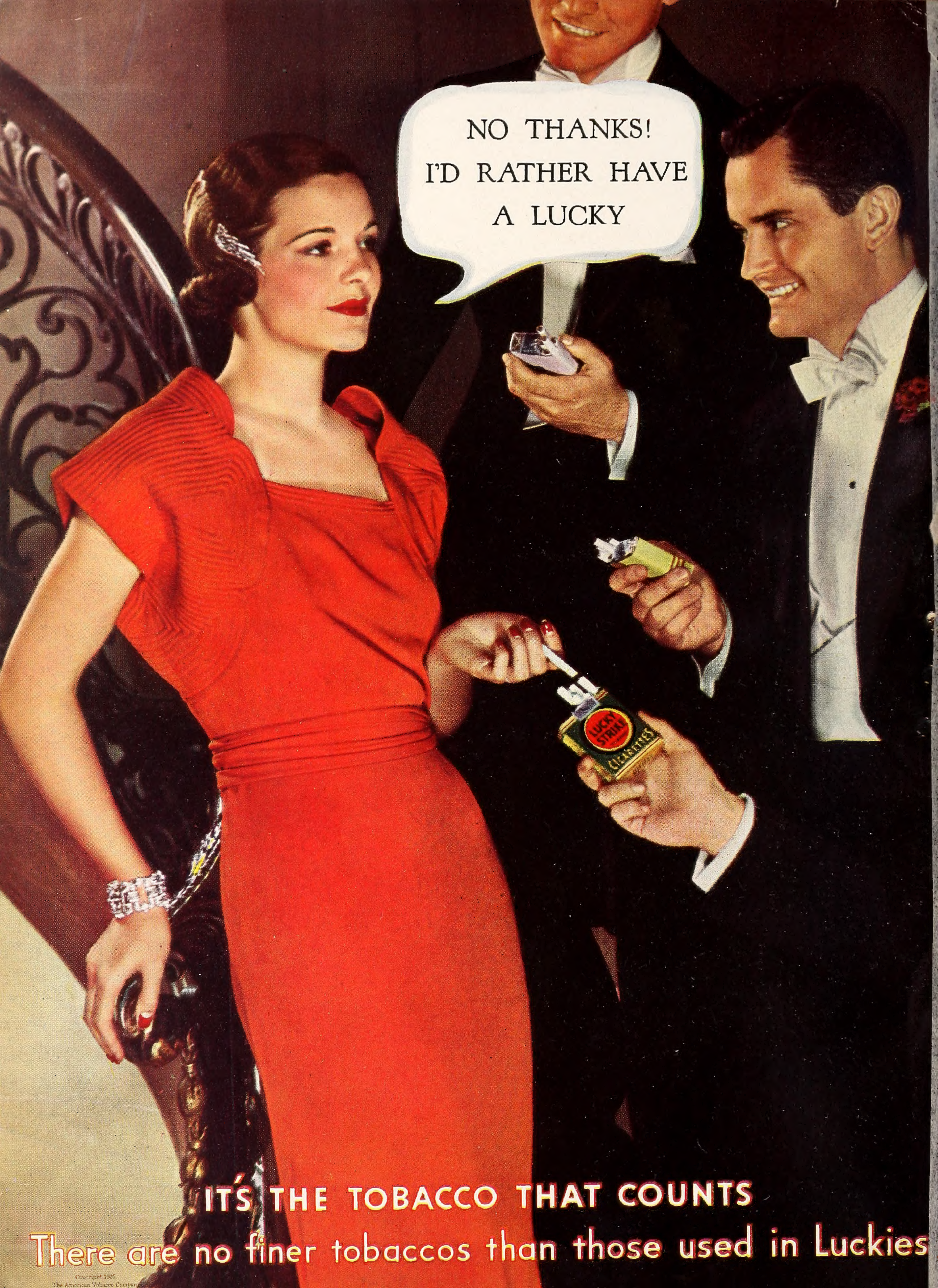
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